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The Carmel Pine Cone

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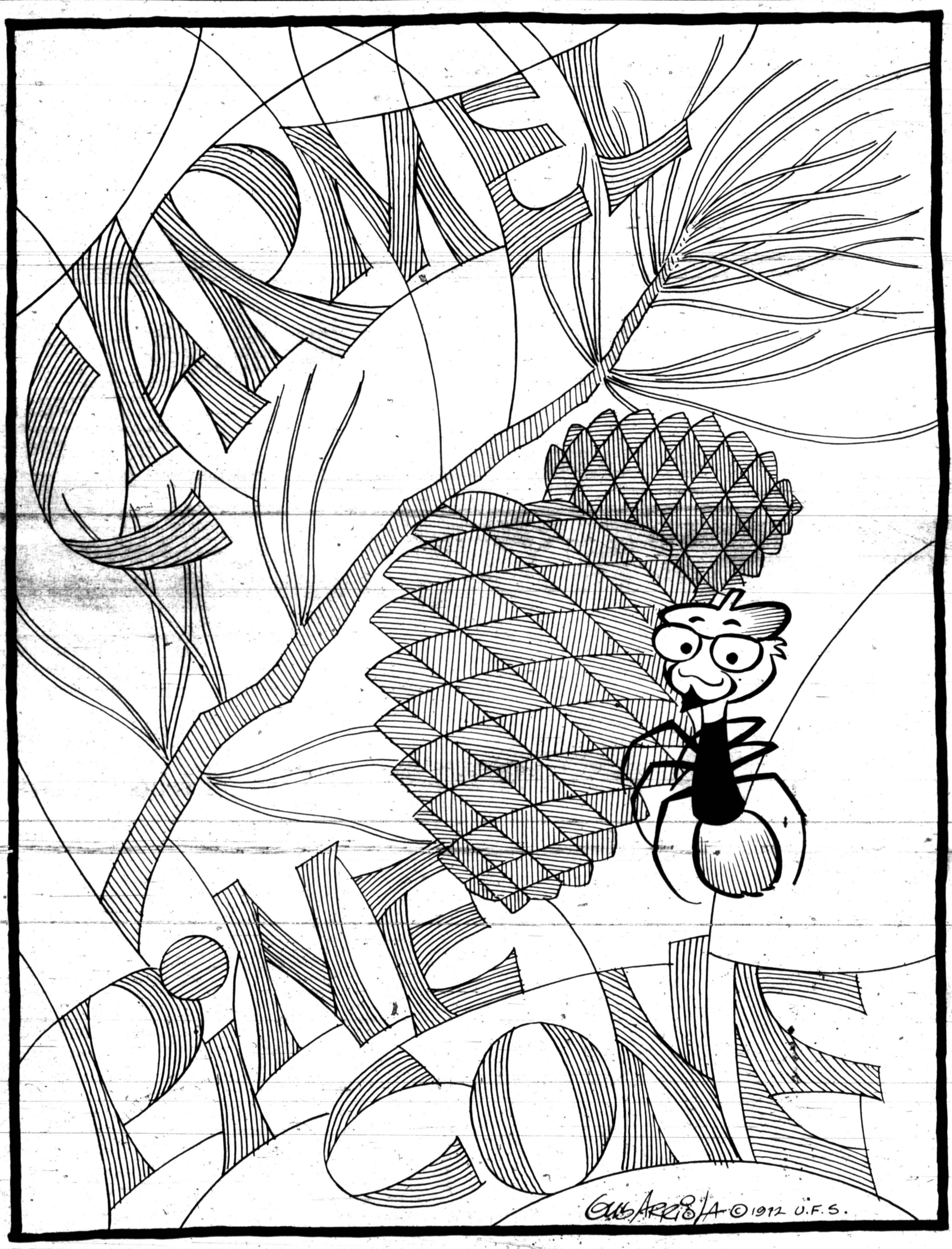

Bug Rogers weaves a web to catch..... readers

See story on pages 8 and 9.

Letters

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Dear Editor:

Regarding the photo of the bear trap (**Pine Cone**, July 13, p. 8), there is a place in the coast hills known as The Bear Trap, which I think is so named in the U.S. Coast and Geodetic Survey maps.

It is true that Carmel once had a bear problem and it was the biggest bear problem possible. A grizzly bear is recalled as having killed a man near Carmel Mission late in the last century.

As a small child I used to enjoy prowling our houseless neighborhood in the dark and imagining every large lupine bush was a grizzly bear.

FRANK LLOYD
Carmel

•

Dear Editor:

Sunday afternoon traffic at Highway One and Rio Road is mounting. I wonder what it's like trying to get from the Highlands area to Monterey or even Carmel? Of course the Hatton Canyon area residents can bypass most of Highway One by using Flanders Drive. But there are many more residents south of Rio Road than adjacent to Hatton Canyon.

It is too bad that we must wait until traffic is unbearable before the proper highway or freeway is constructed. I respect everyone's distaste for freeways and their effects, but the demand on our area is too great for the present highway and the pollution of slow-moving bumper-to-bumper traffic must be greater than 45 m.p.h. traffic.

Respectfully,
MATTHEW LITTLE
P.O. Bin 6117
Carmel

Dear Editor:

When I returned from New York City I found a copy of the story **The Pine Cone** did on me in the May 4, 1972 issue. Dorothy Waring sent it to me. I want to thank you and Emily Brown for the "big spread." I certainly didn't expect to get all that!

Aside from the fact I am flattered to be written up in **The Pine Cone** in my adopted home, you know what such publicity means to a beginning writer.

This has truly been a wonderful year for me. "House On The Beach" has had a good sell and my second book is now in print: "A Place of Mischief." In the spring Dell will bring out two others: "Box For A Long, Long Journey," and "The Spider Stone."

I am looking for a house in Carmel for February and March in 1973 and, if I make it, will drop in to see you.

Sincerely,
ELEANOR ELFORD CAMERON
Bellevue, Wash.

•

Dear Editor:

The "log-house" bear trap photograph reproduced in **The Pine Cone** of July 13, 1972, and about which you request further information, is a relic live-trap, from the late nineteenth century, for catching Grizzly bears.

These animals were formerly numerous in the Coast Ranges of California and were feared and respected by the Indian population. With the arrival of Western Man they were shot, trapped and poisoned at every opportunity, because of their alleged depredations upon cattle. The last Monterey County record was of one killed in 1886.

That they were numerous in this part of the State is clear from the number captured and displayed in bull-bear fights in Monterey, the first recorded such spectacle being in 1816. The bear was normally the victor.

The Pacific Grove Museum of Natural History has two skulls (one from the Carmel Valley) and cranial fragments from Asilomar in its collection. The photographed trap appears identical to one on Seneca Creek, Carmel Valley and illustrated in the **California Grizzly** by Tracy I. Storer and Lloyd P. Tevis, Univ. of Calif. Press, 1955.

The book is a fascinating and saddening account of the species and its extermination. The last individual was killed in the Sierra Nevada in Fresno County in 1922.

ALAN BALDRIDGE
Pacific Grove

•

Dear Editor:

The latest jet fighter plane, the F15, is beginning to roll off the assembly line at McDonnell Douglas Corp. plant in St. Louis. Now I can remember when it seemed fantastic to pay $100,000 for a P-39, $200,000 for a P-47, etc.—but this one is to cost not HUNDREDS of THOUSANDS of dollars—but MILLIONS of them—in fact each one is going to cost TEN AND ONE-HALF MILLION!

And we plan to buy 749 of them—at TEN AND ONE-HALF MILLION EACH! How's your math? That comes to SEVEN BILLION EIGHT HUNDRED AND SIXTY-FOUR MILLION, FIVE HUNDRED THOUSAND DOLLARS! Yes, BILLION! According to the story this F15 is replacing the F4—of which more than 4,200 have been built already! How much will we have spent by the time we build 4,000 of the F15's? Conservatively it is something in the neighborhood of $25 BILLION. (Do you own any stock in aircraft?) And just think what a small part of the armament budget this one fighter aircraft is? Wow! Just think about ships, missiles, bombers—and don't forget the Generals—and who do your think buys all those medals they wear on their chests?

Now, what are the facts of life? Why do you think you are able to own that home, that car, that boat? Indirectly we all live better (?) because of this sort of production. It makes a tremendous dollar return—for each of us! But what about building complete cycle sewage disposal plants, oceanographic research and food production, solar energy power production, homes and living environment production, irrigation, forest control, educational opportunities for everyone, pollution control, health services for all?

Don't any of these things make payroll and income for all of us? Are the smartest people in the world (?) only able to live at the expense of destruction and violence in the world? Are we willing to inflict misery on the rest of the world—just to maintain our living standard: Come Home America?

Incidentally—Carmel has been struggling with a ONE million, three hundred thousand dollar budget the past few days—a budget affecting human lives and welfare. It really hurts to think there will soon be an airplane tearing through the skies over Carmel one of these days—worth TEN AND ONE-HALF million dollars—whose only purpose is destruction! And it can make a tight circle over Pacific Grove, Monterey and Seaside—and be worth more than the combined budgets of all four municipal governments—budgets which directly affect the "good" life of nearly 90,000 people!

Come Home America? A New Direction?

WILLIAM H. FRYBACK
25817 Morse Drive
Carmel

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Dear Editor:

As a future resident of Carmel, I follow the Odello property case in **The Pine Cone** with great interest and increasing hope that an intelligent forward-looking solution to the problem is possible.

In the June 29th issue of **The Pine Cone** I was particularly impressed with Al Eisner's cogent discussion of the flood plain peril which exists as clearly along the Carmel River, as it does along the Susquehanna. The **New York Times** editorial which I enclose gives this matter similar, and serious, thought. I hope you are able to reprint it for your readers' consideration, and to reinforce the awareness, as **The Times** puts it, that "the location of people, homes and industries is a legitimate concern of government."

Surely the building of a crowded community on property susceptible to flooding is a legitimate concern of the Board of Supervisors.

Sincerely,
JOHN C. MANGAN
CROTONON HUDSON
New York

•

Dear Editor:

The executive committee of the Carmel Business Association voted to write a letter to Hans Zantman, who owns the Zantman Art Galleries, and is a member of CBA.

On second thought, it was decided that he needed to be appreciated by all the readers of **The Pine Cone**.

The reason for this being that he opened another gallery in a most beautiful and tasteful manner on a block that had very little else to offer except our faithful fire department with their nice flagstone building. The new gallery expanded in several directions and covered territory that needed covering.

CBA wishes we had more artistic and community minded citizens. Cheers, Mr. Zantman, and good luck always.

Sincerely,
The Executive Committee of the Carmel Business Association.

The Carmel Pine Cone

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1971
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The New York Times

FRIDAY, JULY 7, 1972

The Flood Plains

In the wake of Tropical Storm Agnes the moment is right for a drastic reconsideration of flood relief. By a fortunate coincidence there is new awareness that the location of people, homes and Industries is a legitimate concern of government.

In Congress two land-use bills are now being considered. The Democratic platform specifically calls for Federal encouragement of a saner distribution of the country's population than is now the case. And President Nixon himself has urged, though vaguely, that the Federal Government take action to stimulate movement from urban centers to the nation's vast underpopulated areas.

Matching immediate need to long-range concept, Congress has the obligation now to consider including in any land-use legislation the linkage of flood protection with the siting of human settlements. This long-range concept does not invalidate the immediate need for relief of those who were victimized last month by the most extensive flooding in the nation's history. It could, however, mark the beginning of a policy in which government's role was not to compensate people after the tragedy of a flood but to spare them that tragedy altogether.

The first step in such a policy would be to designate flood plains as undesirable areas for settlement and to encourage—by government subsidy, tax rebates and other official "carrots"—the movement of people to grounds beyond danger. Once such a program were operative and successful, the second step would follow: that of declaring such flood-endangered locales beyond the responsibility of government, to be occupied wholly at the owner's risk. This would be in direct contrast to the present policy of encouraging the use of such areas through government-underwritten flood insurance.

Such a reversal would be costly at first, but in the end it would be far more economic than flood relief or the endless building of dams and dikes. Too often these man-made barriers give way, and when they do, the impact is far more devastating than the gradual overflowing of a river would have been without them.

More important by far than cost, such a policy would prevent incalculable suffering. To a man whose family has been drowned, it is small consolation that the state will help him rebuild his house, that the Small Business Administration will help restore his factory—especially if both are likely to be wiped out again the next time the river rises. Those who, out of innocence or sales pressure, are ready to settle in the path of destruction need to be saved from a folly too great to be borne.

Miller new president of school board

James I. Miller of Carmel was elected president of the Carmel school board last week at its annual organization meeting.

Miller, who heads Miller Rugmasters in Monterey, succeeds the Rev. James Brock.

Mrs. Pamela Smith was elected the new clerk for the board, and also as the district's representative on the County Committee and the County School Boards Association.

Superintendent of Schools Harris Taylor was reappointed to his customary role of secretary, and trustee Richard Wilsdon was again named the district's legislative representative to the California Schools Boards Association.

Proceeding to a lengthy agenda of action items, the board:

1. Adopted the course of study for the high school, which includes additional emphasis on vocational education.

2. Authorized Business Manager Walter Hinton to reimburse school employees for personal tools lost in the recent burglary of the district's bus garage in an amount not to exceed $1500. Retail value of the stolen tools is approximately $3,600. In addition, the district lost $3500 in tools and equipment it owned.

3. Declined to approve installation of a burglar alarm system at the Middle School library on a trial basis until Hinton has an opportunity to check out competitive systems available in this area.

4. Voted to nominate attorney Gervaise Davis of Monterey as a member to the delegate assembly of the California School Boards Association.

Al Eisner and 'Pine Knots' are on vacation

Sketch Plan for unincorporated areas:

Planners to review Master Plan tonight

IF YOU HAVE AN OPINION on future use of land in the unincorporated areas of the Monterey Peninsula, tonight's the night to voice that opinion. The Sketch Plan (preliminary version of a new Monterey Peninsula Area Plan, drafted by Hahn, Wise and Associates, Inc.,) as it affects the unincorporated areas will be reviewed at 7:30 p.m. tonight, in the Monterey City Council Chambers, Colton Hall, Madison and Pacific Streets in Monterey. A report of the outcome of tonight's meeting will be made to the area planning commission.

After large landowners turned out in strength to denounce the Sketch Plan at the last meeting of the area planning commission on June 29th, a subcommittee was appointed to meet with all interested parties.

This subcommittee, (appointed by Robert Franco of Del Rey Oaks, chairman of the area planning commission,) consists of Dr. Edwin Marcucci, chairman of the Monterey County planning commission, and Leon Stutzman, a member of the county planning commission. Both men are also members of the area planning commission.

Other voices are being heard in favor of the planning approach outlined in the Sketch Plan. Chief among them is the 1500-member Ventana Chapter of the Sierra Club. In their letter to Robert Franco, chairman of the area planning commission, they state: "We deeply regret that the Sketch Plan was attacked so strenuously at its first public review by large property holders and developers who apparently failed, or refused, to understand the Commission's procedure.

"Most citizens of the Monterey Peninsula, like those in the rest of the country, have come a long way since 1966 in understanding and appreciation of environmental problems. The era of unrestricted exploitation of land, regardless of effects on

Please turn to page 10

Advisory committee findings on Sketch Plan

The following is the report by the Citizens Advisory Committee to the Area Planning Commission which is currently studying the updating of the Master Plan for the Monterey Peninsula. Each of the seven members of the Area Planning Commission appointed two members to the advisory group. The report is concerned only with the Sketch Plan of the new Master Plan. After the planners and their consultants, Hahn, Wise and Associates, review comments by all interested parties, a preliminary plan will be drawn up for further discussion and refinement before the drafting of the final plan for submittal to the county planning commission. Final adoption by the board of supervisors makes the plan official. The report was prepared for presentation at the June meeting of the Area Planning Commission, but chairman Robert Franco withheld release until a later date.

THE ADVISORY COMMITTEE has reviewed the Hahn, Wise Sketch Plan for the Monterey Peninsula Area and finds it generally oriented in the right direction. It was particularly impressed by the portions of the plan dealing with conservation values and areas of special scenic and environmental importance. However, even with the understanding that it is a sketch plan, there are certain other basic aspects which the committee strongly feels should be re-examined.

The committee fully concurs in the goals and objectives as stated in the Sketch Plan, to wit: " . . . to provide the means by which citizens of the Monterey Peninsula will be able to evaluate and preserve the quality of the natural environment for all time while providing the basic necessities for quality living. All major land use decisions must be based on environmentally sound land use criteria. Housing, jobs, transportation, education, recreation and other necessities must be provided, but not at the expense of environmental quality."

It also finds that the criteria and several recommendations proposed by the ad hoc Citizens Advisory Committee have been generally adopted, but not always adhered to in all parts of the planning area. Comments on specific features of the Sketch Plan are as follows:

THE SKETCH PLAN does not contain sufficient information nor is it so presented as to permit a full understanding of its ramifications. It just about requires an engineering background to dig out the available limited basic data necessary to draw comparisons between the present extent of development, the development permitted under the Composite Area Plan and the development proposed under the Sketch Plan.

THE SKETCH PLAN proposes developing some 14,700 acres (not counting 1400 acres of residential reserves) for residential purposes versus the 42,200 acres proposed for such development in the Composite Area Plan. This constitutes a reduction of some 65 percent acre-wise. The reduction is good, but it is considered that the distribution of the acres to be developed leaves something to be desired.

The bulk of the reduction comes from eliminating from the Composite Area Plan development on slopes 30 percent or over in steepness, and by drastically reducing development of the Monterey-Salinas Highway corridor, the Carmel Valley and the San Carlos Ranch areas. No development was indicated for this latter area, which by itself accounts for 20,000 of the acres eliminated.

The effect of all of this is to leave the Peninsula proper, (the six cities and the unincorporated areas around them) where critical overgrowth problems now exist, virtually unchanged from the Composite Area Plan which has been so unsparingly criticized.

The Peninsula proper comprises about one-sixth of the planning area, but it is proposed in the Sketch Plan that it absorb over two-thirds of the residential acreage to be developed in the 102,000 acres contained in the planning area. This means an unacceptable average density of over five dwelling units per acre on the Peninsula proper.

THE ABOVE COMMENTS regarding residential acreage to the developed are equally appropriate for the population proposals. Where the Composite Area Plan provides for a population of 209,000, exclusive of the military, the Sketch Plan anticipates 181,000 residents (not counting 22,800 in residential reserves). This means that the average population density per acre of residentially developed acreage is about 12 persons. This density, in fact, is almost two and one-half times the densities proposed in the existing Composite Area Plan. Since the projected population for the year 2000 is only 127,600 excluding military, plans for 181,000 seem excessive.

Further, again the Peninsula bears the burden. Typical of this is Del Monte Forest which from the material presented in the Sketch Plan appears to have been unaltered from the Composite Area Plan. This means some 18,000 people in the Forest (the Sketch Plan lists 25,000 people, but this seems to be in error). This is four and one-half times the present population and would not only destroy the Forest, but would inevitably spill over and aggravate the problems of the rest of the Peninsula.

THE SKETCH PLAN does not appear to accord proper consideration to the transient population. With 45 percent of the area's income dependent upon visitors, considerable attention must be devoted to assure that the tourist-resident interface continues viable. The plan pays little attention to this problem mentioning only that it proposes 455 acres in visitor accommodations but does not assess the resulting impact.

It is noted that on the Peninsula proper, the Sketch Plan apparently agrees with the hotel-motel development proposed in the Composite Area Plan even though many of the current proposals in the Composite Area Plan have been opposed by a majority of the residents concerned. Typical of this is the provision in the Sketch Plan for hotels-motels on both Asilomar and Spanish Bay Beaches, proposals long opposed by the residents of the area.

THE SKETCH PLAN, by neglecting to comment, appears to accept the planned City of Monterey Marina with its 1700 slips. The environmentally debasing impact of this project has been highlighted time and again by all the conservation groups in the Monterey Peninsula area. All have voiced their opposition.

In view of the above comments the following recommendations are made:

THE SKETCH PLAN should be organized in a more logical manner. Tabulations should provide the same information in the same form for the Sketch Plan, the current status, and the Composite Area Plan. In this way direct comparisons could be made. Further, basic information essential to full understanding of the plans should be added. Typical of this is the lack of data showing the number of acres presently developed in the breakdown of sub-areas in the overall planning area.

THE DISTRIBUTION of acres proposed for residential development should be reviewed with the intent of providing relief from over-development of the Peninsula proper. It is recognized that the 5300 acres of incorporated areas of the Peninsula are already 71 percent developed, but a restudy of the recommended uses on the remaining 29 percent should be made. The big potential, however, lies in the 5000 acres of unincorporated areas which separate the cities of the Peninsula. No conclusive figures are presented in the Plan, but it is inferred that little more than one-half of this area has been developed to date.

POPULATION DENSITIES also should be reviewed with the purpose of avoiding the problems of over-development on the Peninsula proper. The existing Composite Area Plan calls for about 145,000 people on the 10,000 acres of dwelling units on the Peninsula proper for a density of over 14 people per acre on residentially developed land; and this is only the permanent population.

While specific data are not presented in the Sketch Plan, the impression is that it generally accepts the Composite Area Plan for the Peninsula proper. The figures are not given in the Sketch Plan, but there appears to be a total of about 16,000 acres. However, this fact provides little relief from overdevelopment since most of the 6000 acres over and above the 10,000 residential acres are largely used up for commercial, industrial and transient accommodations.

The Sketch Plan obviously gives no relief from the exploitative overpopulation of the Peninsula accepted in the Composite Area Plan and therefore must be modified.

THE SKETCH PLAN should accord a comprehensive treatment of the tourist question. There is considerable evidence that the current and proposed motel capacity will greatly exceed normal demand. Still a considerable increase is being recommended in the Sketch Plan. This can only result in nation-wide advertising to draw people to this area. It is this type of artificially created demand that has already destroyed much of our country. The transient population has all of the environmental impact that the permanent population does, and thus should be viewed in this context.

A REVIEW of the Sketch Plan apparent approval of the City of Monterey Marina expansion should be made. No consideration was given to the destructive environmental impact of this project. To accept it without such consideration is not rational.

THE SKETCH PLAN should be restudied with the purpose of breaking the anticipated growth, refined as recommended above, into five-year increments. A distorted and rather questionable plan results when a projection covers an unphased 25 years. Five-year increments if carefully and conservatively developed (particularly the first increment) would permit adjustments before irreparable damage has been done. Also, the T & E (Trial and Error) Zoning recommended by the ad hoc Committee could then be used.

After the first five years a review of actual physical conditions would be made, and the second five-year increment would be modified or accepted as proposed depending upon circumstances. Long-range planning is just not accurate enough to rely upon as a safeguard to prevent environmental destruction of the Peninsula. The Peninsula environment is a rare and fragile resource which justifies the most careful management.

IN SUMMARY, the Sketch Plan treatment accorded the areas of the planning area other than the Peninsula are generally commendable. However, the plan does not relieve the problems attending overpopulation of the Peninsula proper. It proposes that the 16,000 acres included in the six cities of the Peninsula and the County areas separating them absorb a permanent population of about 145,000 people. To this must be added an estimated 10,000 to 12,000 transient population, plus all of the commercial, industrial and public facilities typical of developed areas. The result can only be catastrophic as far as the quality of life is concerned.

The Peninsula already has serious problems of air pollution, waste disposal, traffic congestion, water supply, and general environmental debasement; but the Sketch Plan proposed almost doubling the present population. Accordingly, it is strongly recommended that the Sketch Plan be restudied to develop a more reasonable proposal for development of the Peninsula proper element of the Plan.

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WHERE CARMEL VALLEY ROAD MEETS HIWAY 1

A BACKWOODS VILLAGE? Well, that's what Carmel was 69 years ago. The view is of San Carlos and Sixth looking north up San Carlos in 1903. Looks a lot different today. A service station now graces the northwest corner occupied by the white frame house in this photo by L.S. Slevin loaned to The Pine Cone by former Carmelite Mrs. John Jordan, now a resident of Los Altos Hills.

REMEMBER WHEN?

50 YEARS AGO:

From the Pine Cone, July 20, 1922:

TWO MIGHTY BLASTS from the town siren last Thursday called our firemen to a brush fire in the vicinity of the MacKenzie home down near the sand dunes. The conflagration was quickly brought under control. The fire was outside the city limits.

Among the well known visitors in Carmel at present is "Eddie" O'Day. He has the reputation of being one of the best feature and editorial writers in America. He is "The Clubman" in an Oakland paper.

When Jack Jordan returns form his vacation he will be the proud possessor of a motorcycle. He went away for a visit, but now that he is out of the parental clutch, he writes that he has gone to work in a Suisun cannery and that he's not coming home until he has earned the price of a motorcycle. It's evident that all wealthy men don't spoil their boys.

William T. Kibbler, Chairman of the committee on automobiles and traffic for the dedicatory ceremonies on Serra Day requests all residents of Carmel who feel they can do so without inconvenience, to place their automobiles at the disposal of the reception committee, beginning noon of Saturday, Serra Day. Due acknowledgement will be made of this courtesy. Those who wish to co-operate in this matter will please leave their names at the Pine Cone office.

Contractor Percy Parkes has been awarded the contract to build the new unit for Sunset School, his bid—$2,500—being the lowest. The work of grading the grounds will be done by Otey & Ramsey.

25 YEARS AGO:

From the Pine Cone, July 18, 1947:

LAST YEAR a couple of members of the Bach chorus, after rehearsing faithfully all year, were deprived of the privilege of singing in the B Minor Mass because they arrived a few minutes late. The only evening performance of the Bach Festival which does not begin at 8:30 is the Sunday B Minor Mass which will be opened at 8:00 o'clock sharp. This should be marked on the calendar of auditors as well as performers.

It seems to be our nature, as human beings, to take too much for granted; but it is good at times to check this inertia by becoming aware of our blessings and expressing our thanks for them.

As the time of the Tenth Annual Bach Festival approaches it becomes again evident how much we owe to those two women Dene Denny and Hazel Watrous, who have made this yearly festival possible. There is no doubt that we all feel the debt that we owe to them but there are too few occasions upon which to express the depth and warmth of that feeling.

John Catlin, pioneer mayor of Carmel, returned to Carmel last week after a visit with his daughter in Alameda, where he acted like a little boy in a green apple orchard, only this time it was apricots. Mr. Catlin is able to be up after three days in bed.

10 YEARS AGO:

From the Pine Cone, July 19, 1962:

HERON ON BACH – Bert Heron defines the Bach Festival as a beach party with the "e" left out. He says this is a venerable Carmel gag. We repeat it in honor of those who want to keep Carmel the way it was. Particularly the jokes.

The Community Hospital is reported by Administrator Thomas E. Tonkin to be busy in its new location. The average number of patients for the first 15 days of operation is 27 percent more than the average during the last two months in the old hospital. There were 72 patients in the elegant and efficient plant as of this morning.

The Planning Commission meeting next Wednesday, at 4:00 p.m., appears, superficially, to be routine. But at least one item on the agenda is bound to inspire violent village controversy.

Building Inspector Floyd Adams and new Assistant Inspector Glen Kearns will submit a traffic and parking survey many months in the making; in fact the matter has pended before the Commission since February of 1961. The City Council, its hand constantly busy juggling an interminable assortment of hot potatoes, gleefully kicked the matter over to the Commission in January of that year. The Commission fielded it obediently but not very enthusiastically. They formed committees, including members of the Carmel Business Association, and a great deal of motion but not very much movement ensued.

It is claimed that we have a parking problem which is inconvenient for everybody and is economically depressing for the business community; off-street parking will probably cost something like $4,000 a space to provide; some people want something done about it. And if it is done, someone is going to have to pay for it.

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Carmel HS pool to open Monday

The Carmel Unified School District Recreation Department has announced that the Carmel High School Swimming Pool will open for regular swim lessons and afternoon recreation swim on Monday.

The pool went out of use when the boilers broke down several months ago. One of the two new boilers that the district ordered has arrived and has been installed with the other one still on the way. The pool will be heated with the one boiler temporarily.

Parents wishing to register their children in the second swim session may do so by signing up at the Recreation Office on San Carlos and Tenth in Carmel. They may also register at the pool Monday.

Evening family swims will also begin Monday and will continue each Monday and Wednesday night, 7 to 8:30 p.m., for the remainder of the summer.

Adult swimming lessons will begin Tuesday, July 25 at 7 p.m. Adults wishing to enroll in the program can contact the recreation office or the pool Tuesday. The recreation office can be reached by calling 624-3342.

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The view from Cooke's Cove

By Frank Lloyd and Dorothy Stephenson

WELL-WHOOPS AND HALLELUJAH! That was really great surprise news last week when it was learned that we may have that wonderful hillside piece of property adjoining the beach and next to the Bay school as ours for more open space. Seems too good to be true and, to be sure, it is far from a reality at present. But we feel strongly that the state park people knew what they were doing when they permitted the public announcement to be made with a reasonable certainty that the deal would be achieved.

The hillside slope—48 acres in size—is bordered by the beach on the west, by Carmel Meadows northward, the Bay school, southward and the highway, eastward. For many years, the sole tenants have been the Riley cows from the dairy across the highway opposite Pt. Lobos. We heartily wish it could continue thus—what is a nicer sight than cows grazing on the hillside? It is also a favorite spot for meadowlarks and one can catch snatches of their enchanting song while driving by.

We are still a little breathless over the surprise feature of this bronze. Think of all the months of dickering, pulling and hauling, crises, name calling, uncertainties and thises and thats surrounding acquisition of the artichoke fields as a state park! Then, to have this present dumped in our laps (almost) overnight — it's really wonderful.

Another straw in the wind-already, a high official at local state park headquarters is reassuring the public that the property will not become a hippie campground or used for any other objectionable purpose. 'We hope to beat the doomsayers to it and assure the public that this property will be preserved and used in the most desirable manner," he states, mindful of the phony rumors that spread like wildfire about the destiny of the artichoke fields.

The original move to acquire the property, which is threatened by foreclosure, was made by the State Parks department which enlisted the help of State Senator Donald Grunsky to get the necessary measures (and money) from the legislature. This machinery has been set in motion with hopeful expectations, according to the recent announcement. Acquisition of the property, owned by the Hudson family with an indebtedness of $360,000 against it, is not yet a certainty. But we feel the omens are good and we'll all keep our fingers crossed.

DOGS-WHO-COME-the-longest-way for a run on the beach every day: two beautiful Hungarian pointers named Couscous and Coucha, owned by John Davey and Dr. and Mrs. Albert Bela Janko respectively. Davey, who is a retired tobacco dealer who formerly lived in Brazil, has the job of bringing the two dogs to the beach every day from the Hatton Fields Mesa area where both owners live.

The dogs are sleek and a russet color, which, in the horse world would be called red chestnut. They are perfectly trained and never approach people or other dogs. They respond immediately to Davey's almost silent dog whistle. Davey and dogs traverse the full length of the beach each day several times, which, added to the walk from Hatton Fields adds up to about six miles. Mrs. Janko picks the trio up at the beach for the ride home. The sight of these two beautiful animals rushing in and out of the surf and up and down the sand is enchanting. Davey is often stopped by persons inquiring as to the breed. It is a rather rare one with only about 20 in this general area. The two dogs are cousins.

POST-FOURTH OF JULY report: Pt. Lobos was less crowded than one might think. Only 28 cars were turned away (after all parking spaces are filled) on the Fourth itself and about 75 (each) for the other three days of the holiday period. Compared with 380 on Washington's brithday that is not a great number. For some reason, the latter holiday always produces the most visitors. Some cars were turned away for reasons other than overcrowding. Some refuse to pay the entrance fee of one dollar. Here, a curious fact turns up—the Lincolns and Cadillacs are mostly the ones who balk. The Volks and medium-priced cars pay and enter. Dogs must have licenses and proof of inoculation and those who do not are turned away, thus eliminating some cars.

Carmel beach had the usual terrific turnout. And, one way to tell is the cleanup operation afterward. Garbage and trash do not make the most fascinating topics in the world but they are, alas, a fact of life these days and cannot well be ignored. Can you picture what 30 cubic yards of trash is like? That's what the street department's cleanup crew under the supervision of George Wood, collected after the holiday period. "It was awfully dirty" was the summing up, an obvious understatement.

Extra trash cans were provided both on the beach and on Scenic Drive. It took 54 man hours to do the job. The rest rooms had to be cleaned three times a day and new supplies of toilet paper provided. The street department's bill for toilet paper is not inconsiderable.

How ironic in this age when so many are ecology and pollution conscious the leaving behind of trash has never been so odious!

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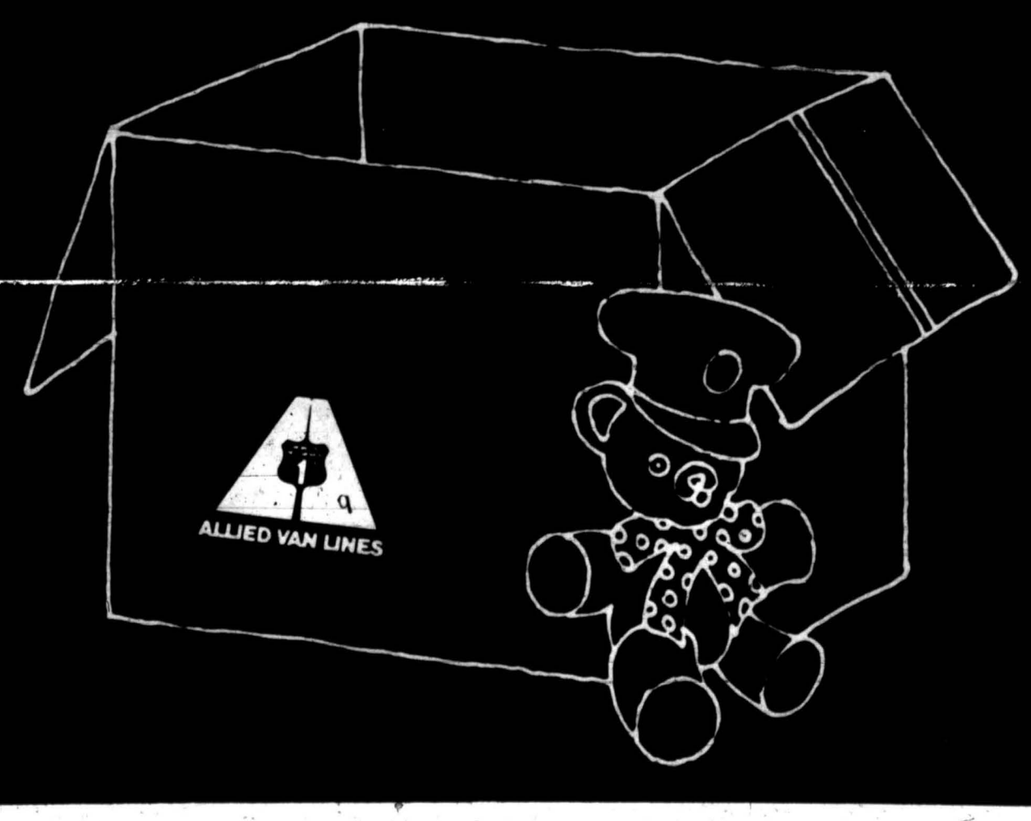
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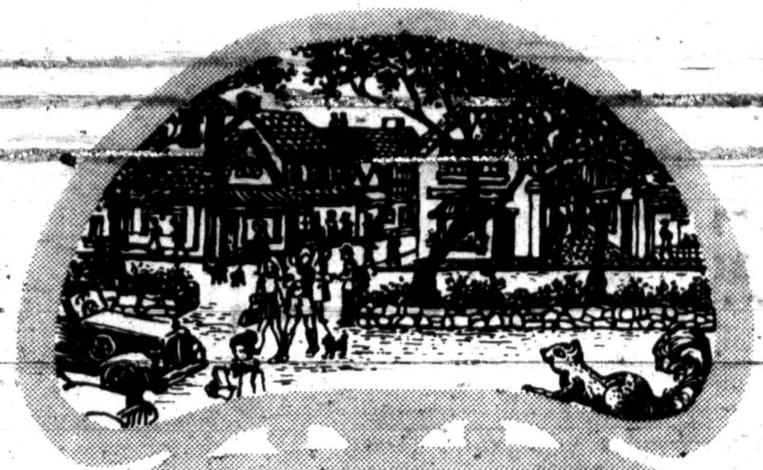

only in Carmel...

EVER NOTICE that there are few local musicians among the Bach Festival artists? One resident says, however, "One year they 'borrowed' a first violin from the County Symphony, in an emergency."

A thrift-minded Carmelite observed, "If the Festival engaged some really outstanding local talent, they could save the $6.50 a day housing allowance!"

SHE DOES some professional photography in conjunction with her journalistic endeavors. Recently she finished the last shot on a roll and rushed up to Camera Craft to have it processed.

But she forgot—once again—that proprietors Dale and Rosa Lee Hale close for lunch between 1:00 and 2:00. So she dropped the exposed film through the slot in the door and returned to her office.

And then remembered that she had neglected—once again—to put her name on the roll. Busy, she didn't want to go back to the shop, so immediately after 2:00 she phoned.

When Dale answered, she identified herself and started to explain and to describe the film.

"We knew it was yours," interrupted Dale with a chuckle. "You're the only other customer who does this. The other is a man who uses only color, where your film is black and white."

No sweat. It's Carmel.

CARMELITES' quotables: "She talks as though it wouldn't be her turn again until tomorrow."

SILVER HAIRED physician prescribed a dram of wisdom for a patient, which is worth passing along.

"Sometimes when a person has had problems to deal with for years, and suddenly there isn't a problem any more, the person will make up problems to take its place. Perhaps he misses the challenge of a personal dilemma.

"Don't do it. Don't reach age 80 and wonder 'Is this all there was?'

"Every day, do something to make yourself a little bit happier."

MIDTOWN CORNER and she stood there, young and pretty and bewildered, gazing about like a lost stranger. Impulsively we paused and asked, "Can we help you?"

She asked some directions which we gave. And then it all came youthfully burbling out.

"Oh, I've just got to stay here! At least for a while. I was going to summer school and just came down to Carmel for a little vacation—I've never been before—and I'm so in love with it, I can't go back!"

Then she became very serious. Did we think she could get a job and a room somewhere? We asked what she could do.

"I could be a waitress—I waited tables to help pay for my college. And I don't really mind being a waitress even though I have my degree now."

We told her there were lots of restaurants in town, wished her luck and said goodbye.

Unexpectedly, we ran into her a couple of weeks later. She was radiant. Yes, she had a nice place to stay, and yes, she had a job. Waiting on tables.

"Being a waitress in Carmel is really far out!" she effervesced. "I make good money, and as much more in tips. And the customers are so nice to me. Like they respect me. Other places maybe it's different, but in Carmel being a waitress is almost like a profession!"

OVERHEARD. "I'll tell you what happened to her if you promise not to tell anyone."

"Don't tell me. You've already spoiled my fun."

ONCE A Southern Belle and still very feminine, this time the female in her was aroused—the tigress. It was when she saw two tiny children shut in a car parked in front of a cocktail lounge. Both were wailing and seemed affected by the high temperature of the day.

"Where's your mommy?" she asked them.

"In 'ere!" Both pointed to the cocktail lounge. They continued crying forlornly.

Southern Belle is no Shrinking Violet. She marched into the bar and asked at large, "Anybody in here leave two babies in a car in front?"

"We did," answered two young women at the bar. "They're all right."

"They're crying and it's hot in that car," retorted S.B.

"We're watching them," insisted the two young women.

"From here?" asked S.B. "I've got news for you. It's illegal to leave children alone in a car." And with that she marched to a phone and called the Carmel Police Department.

Did she have the license plate number? No, but she would get it. She did. As she left the phone, she saw that the two women—who couldn't bring minors into the bar—had brought them to the doorway of the cocktail lounge.

As Southern Belle-turned-Tiger Woman passed the two mothers, they jeered, "Lady, get out of here! You're spoiling our trip!"

e.b.

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Center Cuts Lb. 77c

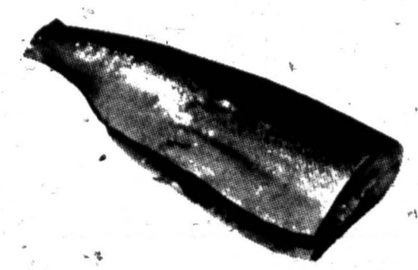
SLAB BACON Smoked End Piece Any Size—Lb. **69¢**

USDA GRADE A

FRYER PARTS Manor House, Flash Frozen Thighs or Drumsticks—Lb. **59¢**

ROUND STEAKS USDA Choice Grade Beef, Full Cut, Bone In—Lb. **$1.09**

CHUCK ROASTS USDA Choice Grade Beef, Bone In—Lb. **77¢**



SALMON ROAST From This Season's Catch Troll Caught—Lb. **$1.09**

Pre-cooked Salmon Cakes

An Exceptionally Tasty Sea Food Treat From Captain's Choice *Serve Some Soon!* **POUND $1.09**

Serve Hot or Cold!

Smoked Half Hams	First Quality—Lb.	73¢
Sliced Slab Bacon	Platter Style—Lb.	87¢
Safeway Bacon	Sliced—1-lb. Package (Thick Sliced, 2-lb. $1.75)	88¢
Canned Hams	Safeway—5-lb. Tin	$4.99
Canned Hams	Cudahy—1½-lbs Tin	$2.31
Fresh Pork Picnics	Finest Eastern Pork—Lb.	59¢
Corned Beef	Safeway, Boneless Brisket—Lb.	$1.08
Barbecue Franks	Safeway, Natural Casing—Lb.	59¢
Sterling Franks	Safeway—1-lb. Package	69¢
Franks	Oscar Mayer, All Meat—1-lb. Package (All Beef—1-lb. Package 96c)	91¢
Bologna	Oscar Mayer, All Meat—8-oz. Package (All Beef—8-oz. Package 59c)	58¢

Lean Ground Beef	Fresh & Flavorful—Lb.	93¢
Turkey Breast Steaks	A Quick Meat Treat—Lb.	$1.39
Crossrib Steaks	Boneless, USDA Choice Beef—Lb.	$1.44
Top Sirloin Steaks	Boneless—USDA Choice Beef—Lb.	$1.99
Market Steaks	Boncless, USDA Choice Beef—Lb.	$2.23
Regular Chuck Steaks	USDA Choice Beef—Lb.	87¢
Boneless Chuck	ROASTS USDA Choice Beef—Lb.	$1.12
Crossrib Roasts	Boneless—USDA Choice Beef—Lb.	$1.34
Beef Jerky	Leo's—10-oz. Jar—Each	$3.99
Veal Steaks	Sliced and Cubed—Lb.	$1.69
Leg of Lamb	New Zealand, Whole, Frozen—Lb.	88¢

Family Needs

Hawaiian Punch	Concentrate—32-oz. (16-oz. 63c)	$1.09
SS Sunsweet Prune Juice	32-oz.	53¢
SS Morehouse Mustard	13-oz.	20¢
SS Heinz BBQ Sauces	16-oz.	43¢
SS Del Monte Catsup	20-oz.	33¢
Hunts Tomato Paste	12-oz.	32¢
Golden Grain Lasagne	10-oz. (Spaghetti Sauce—1.5-oz. 18c)	36¢
SS Vermont Maid Syrup	24-oz.	77¢
Gold Medal Flour	5-lb. (10-lb. Bag $1.15)	58¢
SW Corn	Cream Style—17-oz. (Whole Kernel Delore—17-oz. 25c)	25¢
Pork & Beans	Town House—30-oz.	27¢
Dark Red Kidney Beans	Town House—15-oz.	18¢

Captain's Choice Pre-cooked Sea Food Favorites!

Catfish Fillets	Random Weights—Lb.	98¢
Ocean Perch	Random Weights—Lb.	91¢
Fish & Cheese Steakettes	Lb.	99¢
Fish Sticks	Random Weights—Lb.	77¢
Sole Fillet	Random Weights—Lb.	97¢
Gulf Shrimp	Random Weights—Lb.	$2.13
Sea Scallops	Random Weights—Lb.	$1.99
Cod Fillets	Random Weights—Lb.	99¢

Captain's Choice
Chesapeake Bay Fried Clams
* Tastily Seasoned
* Just Heat & Serve
* A Safeway Exclusive
So Easy To Fix
Lb. **$1.39**

SUPER SAVER **Italian Dressing** Bernstein—8-oz. **42¢**
SUPER SAVER **Mexican Dinners** Banquet, Frozen—16-oz. **36¢**
LOW DISCOUNT PRICE **Fruit Drinks** Tree VitaC 8-oz.—6 Pack **44¢**
SUPER SAVER **Kosher Dill Pickles** Zippy—48-oz. **71¢**
SUPER SAVER **Handi Wrap** 12 Inches x 83.3 Yard Roll **50¢**

Choice, Golden Ripe
BANANAS
Premium Quality
Lb. **10¢**

Seedless Grapes Large Girdled Thompsons—Lb. **49¢**
Casaba Melons Sweet & Ripe . . . A Breakfast Treat—Lb. **9¢**
Head Lettuce Crispy, Fresh, Western Iceberg **5 for $1**
Green Beans Kentucky Wonder Variety, Stringless—Lb. **29¢**
Bell Peppers Crispy, Fresh, For Salads or For Stuffing—Lb. **29¢**

Red-Ripe Tomatoes Fresh & Firm Pound **29¢**

Pears Juicy California Bartletts —Lb. **29¢**

Peaches or Nectarines	Freestone—Lb.	39¢
Valencia Oranges	California Grown	5 Lbs. 99¢
Crisp Green Celery	Large, Clean Stalks (24 Size)—Each	29¢
Fresh Broccoli	Large, Green Bunches—Each	39¢
Clip-Top Carrots	Tender & Sweet	2 Lbs. 29¢

Green Salad Fixins Cucumbers, Radishes, Green Onions, Romaine, Red Lettuce Butter Lettuce—YOUR CHOICE **3 for 39¢**

More Family Needs

Planters Peanuts	Cocktail—13-oz. (Spanish—13-oz. 59c)	75¢
Jiffy Pop Popcorn	Regular or Buttered—5-oz.	32¢
Soft Corn Oil Margarine	Fleischmanns 1-lb.	48¢
Potato Chips	Party Pride, Regular or Dip—11 oz.	58¢
Paper Towels	Truly Fine—175 Sheets	29¢
Paper Plates	Brocade, 9 Inch—100 Count (Foam Cups, 7-oz.—50 Count 44c)	59¢
Clorox Bleach	½ Gallon (Gallon 59c)	39¢
Puppy Chow	Purina—2 lb.	55¢
SS Purina Cat Food	Variety Menu 6.5 oz.	15¢
SS Saran Wrap	50 Foot Roll	38¢
Raid Ant & Roach Killer	Aero—11 oz.	79¢
Charcoal Briquets	Kingsford—10 lb. (Ozark Charcoal Lighter, Odorless—Quart 41c)	94¢

Bread & Baking Selections

Skylark Stonehedge Bread	Wheat 1-lb. Loaf (Buttermilk—1½-lb. Loaf 37c)	34¢
BBQ Buns	Hot Dog or Hamburger 8 Count Package	31¢
Biscuit Mix	Mrs. Wright's, Buttermilk—40 oz. (Betty Crocker Bisquick—40-oz. 57c)	45¢
Kitchen Craft Flour	5 lb. Bag	54¢
Crisco Shortening	3 lb. Can	92¢

Health & Beauty Aids

SS Listerine Antiseptic	14 oz.	99¢
Once-A-Day Shampoo	Brylcream 7 oz.	$1.39
Schick Injector Blades	Plus Platinum 7 Pack	$1.04
Allerest Tablets	24 Count	$1.27
Di-Gel Tablets	30 Count	87¢
Bactine Disinfectant	4.5-oz. Spray	$1.26
SS Ultra Ban 5000	Regular or Unscented—5 oz.	99¢

Discount Frozen Foods

Party Pride Ice Cream	½ Gallon	77¢
Orange Juice	Bel-air—12 oz. Can	49¢
Bel-air Lemonade	Regular or Pink—6 oz.	13¢
Birds Eye Orange Plus	9 oz.	54¢
SS Welchs Grape Juice	12 oz.	43¢
Hawaiian Punch	Red—6 oz. Can	23¢
Green Beans	Bel-air, Regular or French Cut—9 oz.	25¢
Bel-air Cut Corn	10 oz.	21¢
Cream Pies	Bel-air—14 oz.	29¢
SS Macaroni & Cheese	Morton—8 oz.	22¢
SS Banquet Fried Chicken	13 oz.	79¢
SS Van de Camp Enchiladas	7.5 oz.	37¢
Libbyland Dinners	Regular Size (Gold Strike & Sea Divers 63c)	63¢

Safeway Deli Foods

Coldbrook Margarine	1 lb.	20¢
Corn Oil Margarine	Sunnybank 1 lb.	32¢
Lucerne Butter	1st Quality, Cubes 1 lb. Carton	81¢
Peanut Butter	Lucerne Old Fashioned—14 oz.	64¢
Cheese	Longhorn, Safeway, Half Moon, Random Weight Chunks, Approx. 12 oz. Pkg.—Lb.	$1.03
Monterey Cheese	Safeway, Ran. Wt. Chunks, Approx. 12 oz. Pkg.—Lb.	98¢
Sharp Cheddar	Safeway, Ran. Wt. Chunks, Approx. 12 oz. Pkg.—Lb.	$1.13
Swiss Cheese	Safeway, Random Wt. Chunks, Approx. 12 oz. Pkg.—Lb.	$1.14
Tillamook Cheese	Safeway, Ran. Weights, Approx. 12 oz. Pkg.—Lb.	$1.16
Large Eggs	Cream O'The Crop, Grade AA—Dozen (Medium Eggs—Dozen 40c)	45¢

CARTON CIGARETTES King Size **$3.19**
(Except Pall Mall and Lucky Strike)
(100 mm, Carton $3.29)

Coffee Selections

Maxwell House	2-lb. Can (Instant Maxwell House—10-oz. $1.34)	$1.51
Max Pax Coffee	20 Rings—24 oz.	$1.59
Maxim Freeze Dried	8-oz. (4-oz. $1.13)	$1.84
Kava Instant Coffee	8 oz.	$1.57
Edwards Coffee	2 lb. (3-lb. $2.20)	$1.47

Beer - Liquor - Wine

Coldbrook Blended Whiskey	80 Proof ½ Gallon	$8.25
Old Calhouns Reserve	Straight, 86 Proof ½ Gallon	$9.67
Rhineskeller Wine	Italian Swiss Colony ½ Gallon	$1.99
Chianti Wine	Italian Swiss Colony—½ Gallon	$1.99
Lucky Lager Beer	12-oz. Can—6 Pack	$1.14

Brown Derby Beer Pull Ring 12-oz. Can **6 Pack 89¢**
(L) Not available at stores marked L only)

KAVLANA VODKA OR STANTON'S GIN 80 PROOF Half Gallon **$7.49**

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Items and Prices in this ad are available from July 19, thru July 25, at the Safeway Stores listed below:

(L) These Safeway Stores have Liquor Licenses
(B) In Store Bake Shop at this Store

(L) Mid-Valley Center, Carmel Valley Road
(L) (B) Carmel Center, Rio Road and Hwy. 1

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CARMEL CLOSEUP: Gus Arriola

'Getting the idea for a new st

brings on a kind of euphoria

By JUDITH A. EISNER

EVERY DAY for the last 26 years, less a few stolen weeks now and then, Carmel cartoonist Gus Arriola has created another chapter in the life of Gordo, the hero of his syndicated comic strip.

Gordo-freaks across the country, as they turn their daily paper to the latest installment of the comic, probably never consider the creative energies—and sometimes anguish—that goes into each three-frame strip.

"You're always working," admits Gus, who, unlike his corpulent comic creation, is lean, silver-haired and bearded, and somewhat reminiscent of a 19th Century Spanish don. "If ideas aren't always churning, that's when you get a little desperate."

Actually, **Gordo** first came into the public eye as a syndicated strip in 1941, but the war took Gus away from his own drawing board for a few years. Any way you count them, six weekly strips and a Sunday color page make quite an impressive number of **Gordos** over the years.

"I have to approach every day as a new day. In 31 years we've covered just about everything," says Gus. "Getting the idea for the day's strip brings a kind of euphoria. Then comes the time-consuming aspect of putting it on paper, and the fun of seeing it tangibly. Then I slip it into an envelope and run to the post office before 5:30."

A daily installment of **Gordo** takes Gus two to three hours to complete—exclusive of "thinking time." The Sunday page, done in full color, often takes eight to ten hours. In addition, Gus keeps six weeks ahead on the daily strips and 10 weeks on top of the Sunday pages. "The lead is necessary because of the problem of getting the strips to the subscribing newspapers," he explains. "Physically, I don't think I can continue it much longer."

GUS ARRIOLA was born, as he frequently delights in stating, "in July, 1917, in the northern part of Mexico, now known as Arizona." His father came from Sonora and both his mother and grandmother were Californians. "My grandmother lived in Watsonville in around 1861," he says. "Can you imagine how beautiful it must have been then?"

The culture and heritage of Mexico have always been strong for Gus, who remarks that 85 percent of Arizona's population when he was born were of Mexican background. The Arriola family came from Northern Mexico, near Alamos, where Gus' grandfather had a hacienda.

When he was eight years old, Gus moved to Los Angeles with his family, again remarking that Los Angeles in those days was quite different from the "smog city" of today. "Los Angeles only had a handful of high schools then, and I went to a rather famous one—Manual Arts High School, known for its famous graduates."

At Manual Arts, Gus took art in his senior year—"the only art training I had," he says. "I was about 14 or 15 when I realized I liked to draw. Lots of kids can draw, but few receive encouragement. I was fortunate to be in the Hollywood area."

At the time Gus was finishing high school, the animation business was beginning. "Disney was recruiting artists from all over the city," Gus recalls. "I never worked for Disney, but I got into animation."

Right after graduation, Gus began working at Screen Gems on "Krazy Kat," and then moved to the MGM cartoon department working on gag writing and story boards for the popular cat-and-mouse "Tom and Jerry" cartoons. "At the same time, I was trying to develop a comic strip," he says.

"My father used to tell me about the early days on my grandfather's hacienda in Mexico, so I decided on the Mexican background for **Gordo**." United Feature Syndicate bought **Gordo** in 1941, and Gus has been at it ever since.

Originally, Gordo (which means "fat" in Spanish) was a farmer. He was also much fatter than the 1972 version. Times have changed and so has Gordo—changing his occupation to a tourist guide and becoming diet-conscious. "At that time, everything in Hollywood was stereotyped," says Gus. "I worked out a stereotype of **Gordo**, but over the years made it more human interest humor instead of ethnic."

Gordo's creator picked a bad time to begin syndication—two months before Pearl Harbor. Less than a year later, Gus joined the Army Air Force (after marrying Mary Frances Sevier, whom he had met at MGM) and dropped **Gordo** for the duration.

Fortunately, the Army recognized his talent and he spent three and a half years making animated training films. "I was stationed at what we called Ft. Roach—the old Hal Roach studios in Culver City."

The war over, Gus returned to **Gordo**, moving first to La Jolla and then Scottsdale, Ariz. before settling in Carmel.

"The business of being able to work anyplace poses a problem. We finally found Carmel and regretted not having found it sooner," Gus says, adding that he and Frances are "ocean-freaks—we wanted to be near it."

The Arriolas also like the proximity to San Francisco and the "variety of people...the gamut of interesting people concentrated into a small area."

On the one hand, Gus admits he "tries to be as anonymous as possible. I like to be able to go places without being recognized." On the other hand, he insists his "fame isn't that great." **Gordo** is only carried in 150 daily newspapers—"not a very big list," says Gus. "Schultz has 1,000," referring to Charles Schultz, creator of **Peanuts**. "We lose newspapers all the time," adds Gus. "We've lost 15 papers through mergers or just going out of business in the last 10 years."

GUS DESCRIBES comics as "a pleasant habit" for the reader. "There's an intimacy because we get into people's homes every day—almost like TV," he says.

"The comic is a form of art, of self-expression, and unique to this country. It originated here. Comics used to be very crude, but are now becoming very sophisticated, like B.C. and Schultz.

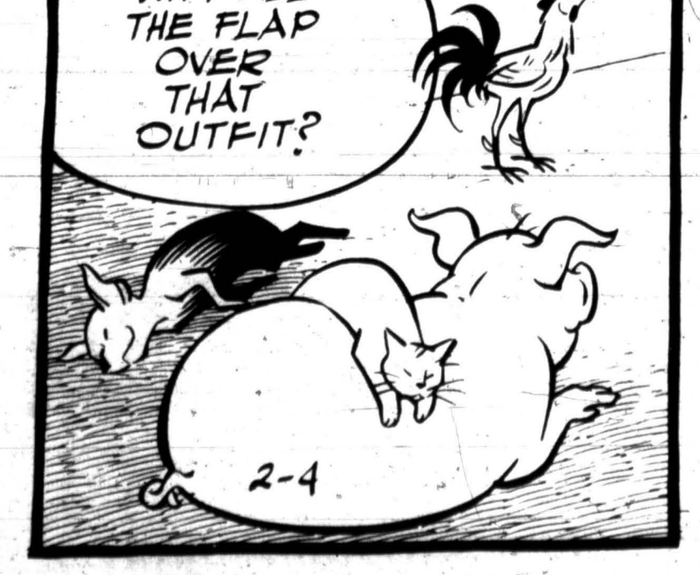
"I've tried to change. I have to stay current. But first I satisfy myself and then I'm sure it will reach some segment out there."

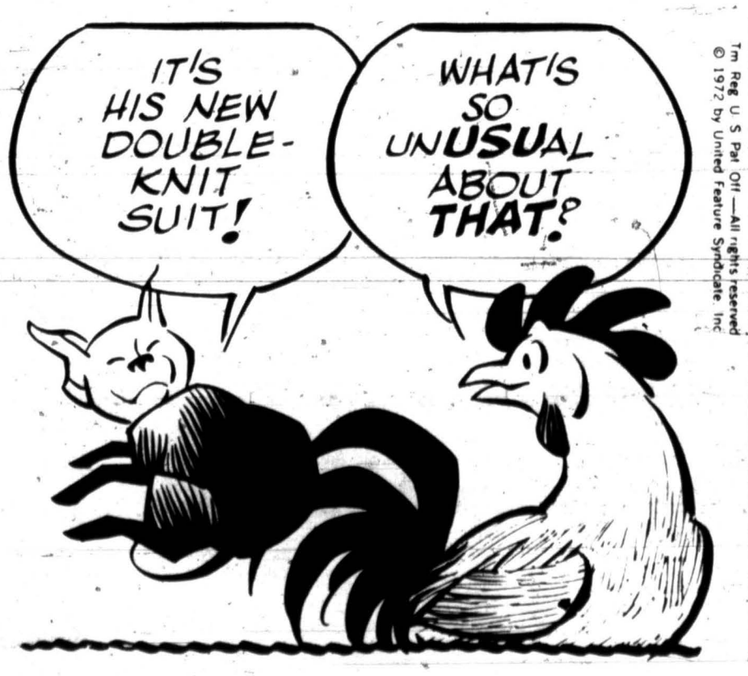
Gus solves the problem of not getting bored with **Gordo** by developing new characters and interspersing "continuity bits" with daily gags. The continuity bits are on-going story lines that develop over a period of weeks or even months.

"I have a wide variety of characters," he explains, "to make it interesting for myself by having both animals and humans. It has to stay fun or it shows."

As any **Gordo-freak** can tell you, Gordo lives with a dog, a pig, a rooster and a cat, as well as two tippling earthworms, Porfirio and Panchito, and Bug Rogers, an architecturally-oriented spider. His domain is currently presided over by a

GORDO'S GANG is featured in a series of eight paperbacks published by Nitty Gritty Productions last month.





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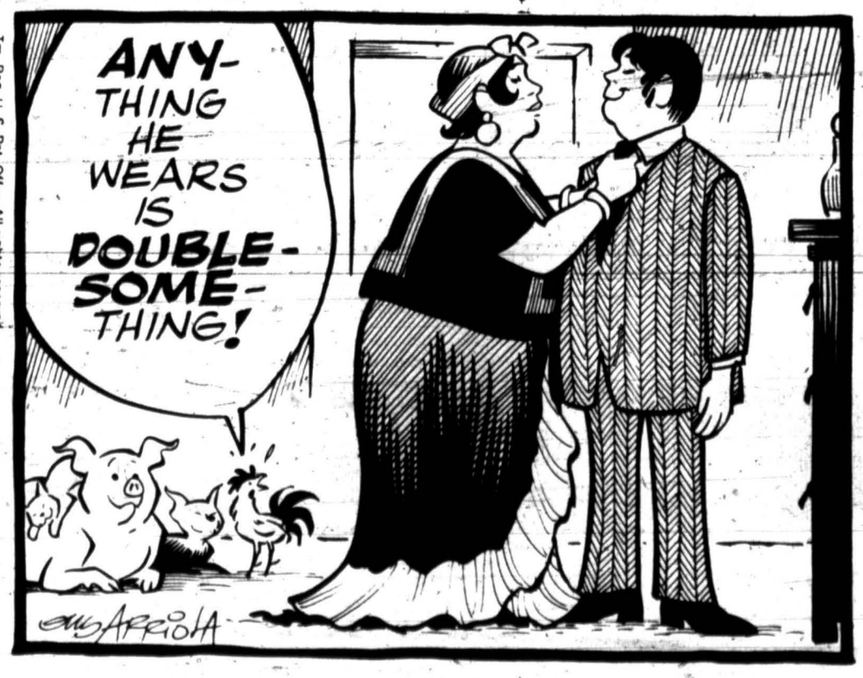

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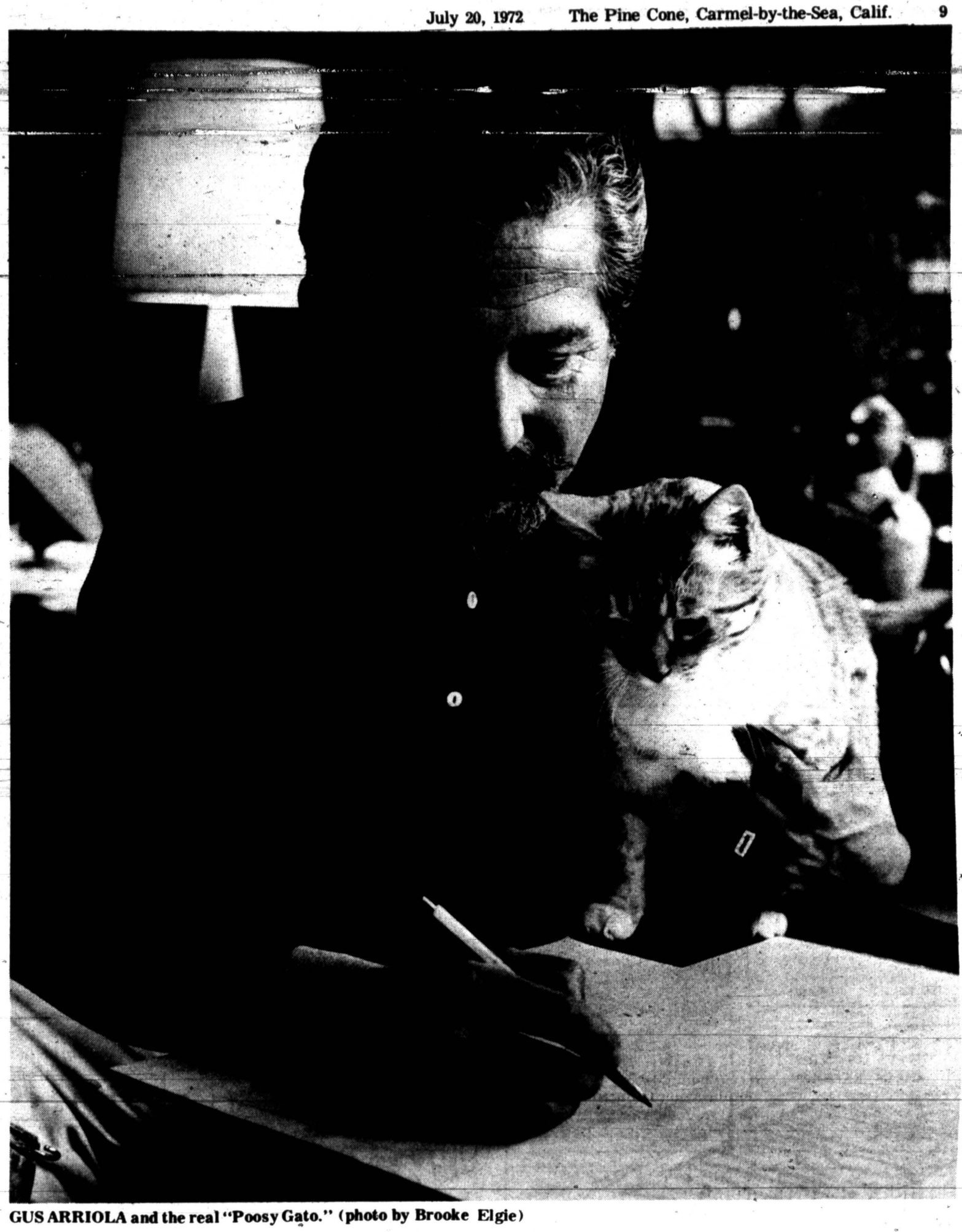

GUS ARRIOLA and the real "Poosy Gato." (photo by Brooke Elgie)

housekeeper, Tehuana Mama, and such diverse creatures as an owl and a turtle often enliven his life.

According to Gus, "Gordo is a tourist guide—specializing in young unattached girl tourists. He's a girl-watcher and fancies himself a ladies man."

Gus prefers to design **Gordo** with a "continuity that has tangents, extended for two or three months." That keeps a story thread running and at the same time permits Gus to take a breather by interspersing some other characters.

One of Gordo's pets, Poosy Gato, was patterned after a real cat that was the Arriolas' pet for 12 years. The real life cat was not named Poosy Gato ("pussy cat" in Spanish), but "Smelly Dave," after a dead whale. The Arriola sense of humor takes strange twists.

Frances Arriola explains: "Years ago, Bob and Ray were doing a radio sequence, hauling a dead whale packed in ice around on a flatcar so that kids who'd never seen a real whale could have the opportunity. The whale's name was Smelly Dave."

Smelly Dave-the-cat used to sleep on Gus' upstairs study desk and was single-handedly responsible for the cat hair sequences in **Gordo**. "He used to get mail from other cats," says Gus. "We had to take his name tag off and be careful he wasn't stolen."

MANY OF his readers, Gus finds, have "grown up on **Gordo**," following the strip regularly over the years. "The funnies are not designed for kids at all," says Gus. "Comic books—the ones that had all that violence and were so controversial a few years ago—were directed at kids, especially teens, and it became a multi-million dollar industry."

Gus describes his readers as "high school age on up. The college kids are very interested, not only in the artwork, but in the liberal content."

That liberal content, however, has its limits. Gus does not feel that the funnies are the place for proselytizing. "I occasionally editorialize," he admits, "but not often. Editorial cartoonists can get away with murder. I could make all kinds of devastating remarks, but the aim is still to reach as many readers as possible. There's a lot of social comment in **Gordo** that's just as sharp," he says.

Gordo's nationality has enabled Gus to use the strip as a teaching device. He regularly incorporates Spanish phrases (with a translation) into the dialogue of the strip, as well as introducing a great deal of Mexican and Indian culture and tradition.

"Teachers tell me they would like me to use more Spanish," he says. "I know we've gotten a lot of people to go to Mexico and we've made Americans conscious of Mexico. I've been told that we've done more for Mexico than a lot of ambassadors."

Gordo once claimed the Grand Canyon for Mexico on the basis of an old Spanish land grant. Of course, he eventually relinquished his claim, but Gus Arriola got his point across. He purposely keeps Gordo and his friends in Mexico: "Here, he would be a member of a minority; down there he's king," Gus says. "I sympathize with the Chicano movement and I'm aware of it because I've lived with it, but it's got to be done with intelligence, not with emotion, if that's possible."

Somewhat hesitantly, Gus admits that "there's a resistance to **Gordo** and always has been. I have felt it's because of its ethnic nature. No newspapers in the South carry **Gordo**, and we've even lost a few papers in Texas.

"Yet **Gordo** is as American as can be and the humor is aimed at the American public...but editors are peculiar. It's a very complicated business; there's only so much room in a newspaper for comics, and the decision (to run a strip or not) is strictly up to the editor or managing editor or publisher. The attrition rate for comics is high and one editor makes the decision. Letters from readers make no difference," he says.

OVER THE YEARS, Gus has worked at bringing art to the comics. "I've tried to inject more art into the strip because there's been room for the use of more," he says, adding that today, especially, "ugly is in, to paraphrase Al Parker."

In recognition of his efforts, Gus has won the National Cartoonist Society's award for best humorous strip in 1957 and 1965, and the Artist Club of San Francisco's award for artistic handling and elevating the art of the cartoon strip. "I've tried to get a children's book look into the strip," he says. "You'll notice there are no 'balloons' around the print."

The children's book look has led Gus to formulate a broader horizon for **Gordo**. Last month, Nitty Gritty Books published a series of eight **Gordo** paperback books and there are plans afoot for a **Gordo** cookbook.

"Lots of cartoonists have books, like Schultz," Gus says. "The publisher is a **Gordo**-freak himself. We have no idea how they're selling yet, but hope it will be a continuing thing. The books represent a compilation of some of the better, more colorful Sunday pages I've done."

Gus also has hopes that someone will be interested in doing an adaptation of the **Gordo** strip for a live action TV special or pilot. "I wouldn't like it to be animated," he says, "My characters are more humanly proportioned than most cartoonists'. It would have humor and be an ethnic thing—shot in Mexico.

"**Gordo's** going to have to take a different tack," he adds, referring again to the pressure of doing seven strips a week.

Gus works at home and always has except for a short time when his son, Carlin (now 26 and farming in Indiana) was very young. He has always used his wife and son as "sounding boards" for his strip and admits that he "used to pick both their brains and still do with Frances." Material for **Gordo** can come from any encounter at any time. "Sometimes I'll see something and make a note of it to use in my strip," he says.

At home, he says, "we joke all day. We both grew up in the facetious element," and adds that "I consider myself to have a humorous slant, but my gags aren't fall-on-the-floor funny like **Beetle Bailey**.

"Even your funniest newspaper cartoonists aren't necessarily funny. The only truly funny newspaper cartoonist I know is Eldon Dedini."

He raises his eyebrows and quips, "I'm a **riot** at parties—under the right condition."

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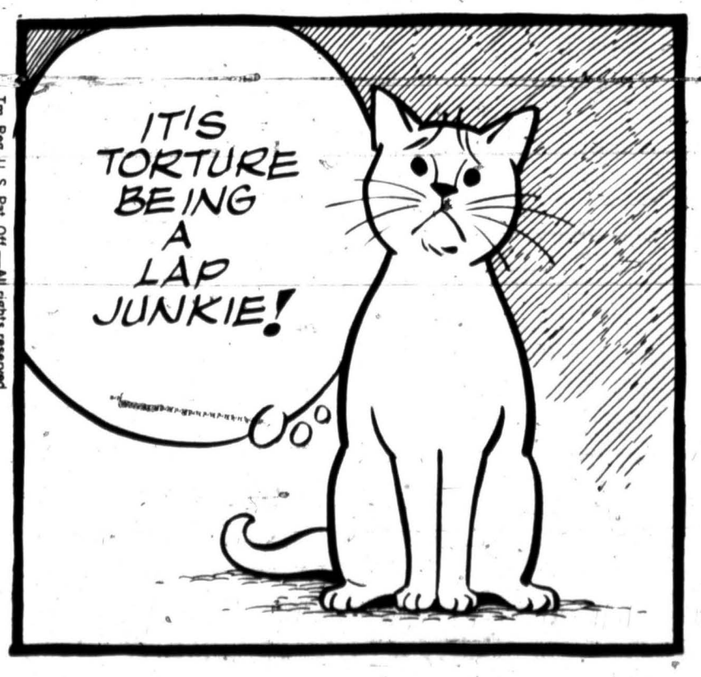

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Whitehead new principal of Carmel Middle School

Robert E. Whitehead, an ex-Marine with extensive experience as a teacher, principal and school district administrator, was appointed principal of Carmel Middle School at last week's meeting of the Carmel school board.

Whitehead comes here from San Francisco, where he has served for the past two years as director of the Park South Integration Complex.

Prior to that time, he was an assistant superintendent in Excelsior, Minn., and Mercer Island, Wash. In the Mercer Island district he had also served as an elementary teacher and principal, and as assistant principal and later principal of a junior high school.

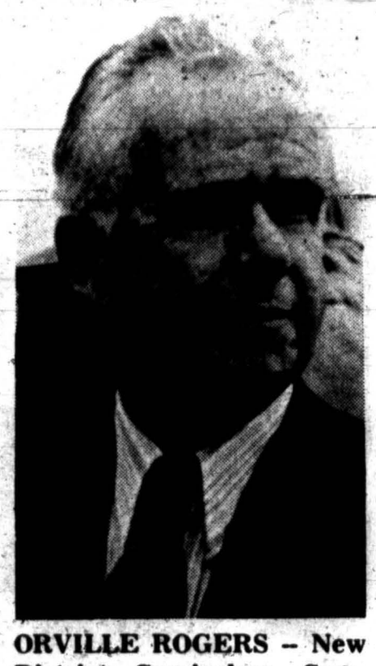
He has a B.A. and M.A. degree in history from the University of Washington, and an Ed.D. from the University of Washington.

Whitehead is married and the father of three children.

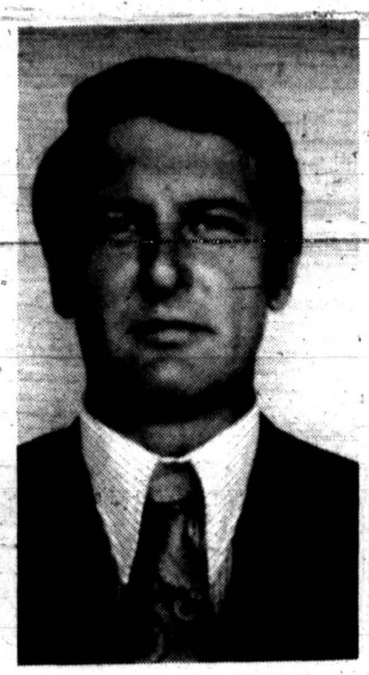
Whitehead will replace outgoing principal Orville Rogers, who will shift to the district's administrative office to assume the new position of District Curriculum Coordinator.

Rogers, in turn, will assume some of the duties of James T. Halcomb, whose resignation as assistant superintendent for instruction was accepted "with regret" by the school board last week.

Halcomb is leaving the district to accept a superintendency elsewhere in the state.



ORVILLE ROGERS -- New District Curriculum Coordinator



ROBERT W. WHITEHEAD -- Principal for Carmel Middle School

GERALD R. WHEELER -- New principal of Carmel River School

"He has contributed a great deal to the district in the years he has been here," Trustee Richard Wilsdon said. "His services will be missed."

In another major appointment, the board approved the employment of Gerald R. Wheeler of Hacienda Heights, Calif., to be the new principal of Carmel River School.

Fred Pitts, principal of River School last year, is leaving the district to pursue doctoral studies at the University of Southern California.

Superintendent of Schools Harris Taylor described Wheeler as an "elementary specialist". He is presently completing a doctorate in the field of early childhood education at USC.

Wheeler was formerly principal of Del Valle Elementary School in Hacienda Heights from 1967 to 1972. Earlier, he had served as vice principal of a junior high school and as a teaching assistant principal in the San Marino Unified School District.

He and his wife, Margaret, are the parents of three children, Kellie, 14; Craig, 12; and Jerilyn, 9.

Wheeler received his B.A. degree from Westmont College in Santa Barbara in 1956 and an M.S. degree from USC in 1972.

In another personnel matter, the board approved the appointment of John P. McCormack to be teaching principal at Captain Cooper School in Big Sur. McCormack has taught at the school for the past three years.

The board also accepted the resignation of Thomas W. Wood as vocational counselor at Carmel High School.

In his letter of resignation, Taylor urged the district to put more stress on vocational education because "many of our young people are graduating from Carmel High School with no plans or goal for the future."

Taylor said the high school is considering various ways to give students greater vocational guidance, which could include using several teachers as part-time vocational counselors rather than hiring one person to replace Wood.

Planners to discuss Master Plan tonight

Continued from page 3

the environment, appears to be about over. We believe your Commission and Hahn, Wise are moving toward a fresh plan with full recognition of the need to assess environmental impact of any land use change.

"We hope you will not be deflected from your course by a handful of people who have special interests to promote."

Full text of the Sierra Club letter to Robert Franco follows:

Dear Mr. Franco,

The executive committee of Ventana Chapter, Sierra Club, heartily approves the procedures being followed by the Monterey Peninsula Area Planning Commission and its consultant firm, Hahn, Wise and Associates.

Your Commission appears to be working carefully and with considerable vision to update the Area 2 Master Plan, exactly as it was assigned to do when it engaged in this complicated project beginning in September, 1971. As we recall, the original plan was adopted in 1966, more than five years after discussions on it were started.

As Hahn Wise commented when they released the Sketch Plan in May, the Commission's intention is now "to allow local planning officials, the Citizens Committee and the general public the opportunity to study and understand the planning approach and make constructive recommendations" before the final plan is adopted.

We deeply regret that the Sketch Plan was attacked so strenuously at its first public review by large property holders and developers who apparently failed, or refused, to understand the Commission's procedure.

Most citizens of the Monterey Peninsula, like those in the rest of the country, have come a long way since 1966 in understanding and appraisal of environmental problems. The era of unrestricted exploitation of land, regardless of effects on the environment, appears to be about over. We believe your Commission and Hahn Wise are moving toward a fresh plan with full recognition of the need to assess environmental impact of any land use change.

We hope you will not be deflected from your course by a handful of people who have special interests to promote.

Sincerely,
Rod Holmgren, secretary
Ventana Chapter, Sierra Club

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Theater review:

An amusing 'Beggar's Opera'

JOHN GAY'S smash hit of 1728, **The Beggar's Opera**, had a hot and humorous opening at the Carmel Valley White Oaks Theatre last Thursday night. The Theatre Division of the Hidden Valley Music Seminars' production of the classic comedy played to a nearly full house of program-fanned patrons who seemed suitably amused by the antics of the beggars, pick-pockets and so-called "Ladies of the Night."

The plot is a flimsy chain of events in which Macheath, a gentleman—crook, allegedly marries the daughter of Peachum, a combination fence and informer. Upset less by her choice than by the fact that she would be so foolish as to get married ("How could we have stayed together so long if we had married") her parents decide to capitalize on the event by turning Macheath in, collecting the reward and Polly's inheritance upon her husband's hanging.

Macheath is warned by Polly but captured in a barroom full of "ladies" two of whom have betrayed him. Alas, the fool to trust a woman. Polly meets Lucy Lockit, daughter of the jailer, who has also had a run-in with Macheath and is "with child." Lucy aids Macheath's escape but he is soon recaptured by the girls' fathers. The bandit is miraculously saved in the end and, of course, love conquers all.

This production moved along at a quick pace pausing only rarely for the gags that so often accompany **The Beggar's Opera.** The songs were all tuneful and pleasant and notably performed in the case of Gertrude Snyder playing Mrs. Peachum. In a costume which made her look like a baby two-tone whale she reeled about waving her little arms like the greatest diva in all Italy. She was complemented by the loud and boisterous Robert Pace as Peachum. Chriss Bramlet was sweet-voiced and beautiful in the Tricia Nixonesque role of Polly.

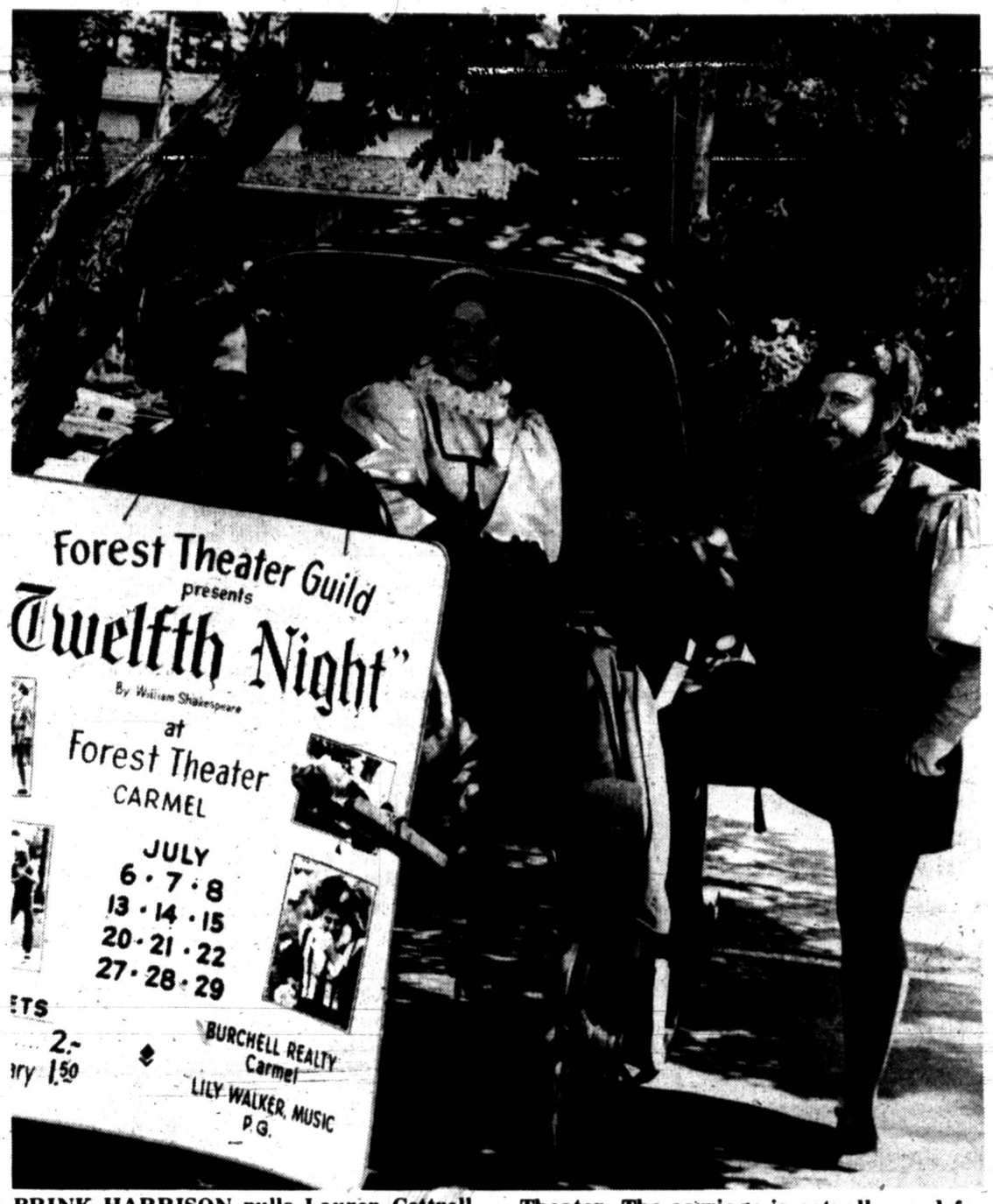
John Rousseau's Macheath was especially entertaining when he had his hands full of jealous women. Of these I was particularly impressed by Edie Donahoe as Suky Tawdry and Pat Steward as Jenny Diver.

Steve Keener was exceptional as the gravelly-voiced drunken jailer Lockit but the show was stolen by Elayne Botkin as Diana Trapes when she tottered on the scene in a gin-soaked stupor announcing to Peachum and Lockit, "If you have any blacks I am your chap for my Ladies are very fond of mourning" and soon breaking into beautifully sour but blissful singing about all the men and gin she has had.

On stage throughout the play the other Londoners include the blown-up and sadly-violated Lucy Lockit of Wynn White, Kevin Skiles' Filch and a Beggar by Ramie Wikdahl. Also in the cast are Cameron Henley, Larry Venza, Deborah Berry, Barbara Botkin, Debbie Swanson, Steve McClearn, Carl Cecha, Ange Schultz, Dolores Kailer, and Adrienne Maravich.

The flower vendors, appropriately costumed and serving as ushers were delightful in their chatting and singing..

The Beggar's Opera, directed by Michael Demaree, will be playing July 20, 21, 22, 23, 27, 28 and 29 at 7:30 on Sundays and Thursdays, and 8 p.m. on Fridays and Saturdays. T.H.



BRINK HARRISON pulls Lauren Cottrell and Jeff Hudelson through the streets of Carmel in a bit of outdoor publicity for 'Twelfth Night.' All three are members of the production which recently opened in Carmel's venerable open-air Forest Theater. The carriage is actually used for taxi work in Rome and was loaned to the Forest Theater Guild by Sue Sally Hale of Carmel Valley. (photo by George T.C. Smith)

Conventions here this week

Two hundred and thirty conventioneers attending five conventions will visit the Carmel area this week. Twenty members from Ehrenreich Photo Optical Industries have been gathering at Highlands Inn this week. Twenty-five members from the Buick Co. have also been meeting this past week at Quail Lodge, and 80 members of California Trucking convene through tomorrow at the Lodge.

Highlands Inn will play host to 80 conventioneers from Whirlpool July 21-23 and Quail Lodge is booked for 25 members from the Cal-Optical Co. July 22-23.

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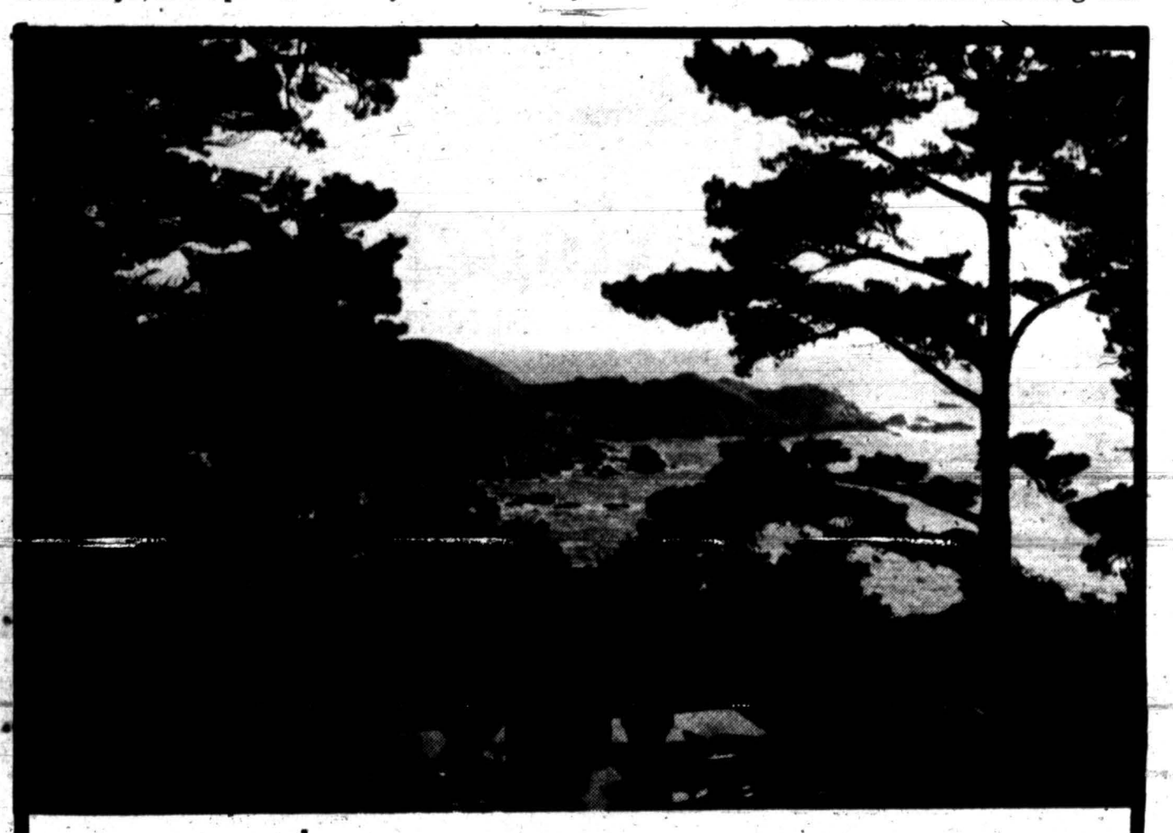

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THE MUSIC CORNER

By IRVING W. GREENBERG

RECOMMENDED RECORDINGS OF WORKS TO BE PLAYED AT THE 1972 BACH FESTIVAL

J.S. Bach, Brandenburg Concerto No. 1, BWV 1046; Brandenburg Concerto No. 4, BWV 1049: Netherlands Chamber Orchestra conducted by Szymon Goldberg on Philips PHC 2-004.

C.P.E. Bach, Harpsichord Concerto in D minor: Fritz Neumeyer with the Weiner Solisten conducted by Wilfried Boettcher on Bach Guild BG-616.

J.S. Bach, Magnificat in D major, BWV 243: Soloists with the Chamber Orchestra of the Saar conducted by Karl Ristenpart on Nonesuch 71011.

J.S. Bach, Sonatas for Flute and Harpsichord, BWV 1030-5, 1020: Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord on Epic SC-6045.

W.A. Mozart, Concerto for piano in C minor, K. 491: Clifford Curzon, piano, with the London Symphony Orch. cond. by Istvan Kertesz on London 6580.

W.A. Mozart, Concert Arias for Soprano and Orchestra, Bella mia fiamma, K. 528: Gundula Janowitz, soprano with the Vienna Symphony Orchestra conducted by Wilfried Boettcher on DGG-SLPM-139198; **Ch'io mi scordi di te, K. 505:** Teresa Berganza with the London Symphony Orch. conducted by John Pritchard on London OS-25782.

J. Haydn, Symphony No. 67 in F major: Vienna Chamber Orchestra conducted by Ernst Maerzendorfer on Musical Heritage Society OR-H-229.

J.S. Bach, Mass in B minor, BWV 232: Soloists with the New Philharmonica Orch., BBC Chorus conducted by Klemperer on Angel S-3720.

J.S. Bach, Triple Concerto in A minor, BWV 1044: Josip Klima, violin; Werner Tripp, flute; Anton Heiller harpsichord with the Solisti di Zagreb conducted by Antonio Janigro on Bach Guild BG-562.

Domenico Scarlatti, Salve Regina: Maurren Forrester, alto, with the Wiener Solisten conducted by Anton Heiller on Bach Guild BGS-70683.

J. Haydn, Concerto for Cello and Orch. in C major: Jacquelind Du Pre, cello, with The English Chamber Orchestra conducted by Daniel Barenboim on Angel 36439.

J.S. Bach, Cantata No. 106, "Gottes Zeit ist die allerbeste Ziet," BWV 106: Soloists with Munich Bach Choir and Orchestra conducted by Karl Richter on DGG-ARC-198402.

J.S. Bach, Cantata No. 104, "Du Hirte Israel, Hoere," BWV 104: Soloists with Heinrich Schuetz Choir of Heilbronn - The Pforzheim Chamber Orch. conducted by Fritz Werner on Musical Heritage MHS-812.

W.A. Mozart, Concerto for Violin and Orch. in G major, K. 216: Isaac Stern with The Cleveland Orchestra cond. by Georg Szell on Columbia MS-7062.

Vivaldi, Concerto in A minor for Piccolo and Orch.: Roger Bourdin, piccolo, with the Chamber Orchestra of the Saare cond. by Karl Ristenpart on Nonesuch H-1022.

J.S. Bach, Prelude and Fugue in F sharp minor, BWV 883: Glenn Gould, piano, on Columbia MS 7409.

J.S. Bach, Partital No. 1 in B flat major for piano, BWV 825: Rosalyn Tureck, piano, on His Master's Voice ALP-1645.

J.S. Bach, Sonatas for Violin and Harpsichord, BWV 1014-9: Yehudi Menuhin, violin; Malcolm, harpsichord, on Angel S-3629.

J.S. Bach, Sonatas for Violin, unaccompanied, BWV 1001-6: Arthur Grumiaux on Philips 835198-200.

Schuetz, Deutsches Magnificat; Symphonia Sacra: "Saul, Saul," Psalm, "Warum toben die Heiden:" Vocal and instrumental soloists with the Kantorei Barmen-Gemarke cond. by Helmut Kahlhoefer on Nonesuch H-71134.

Giovanni Gabrieli, Canzon: New York Brass Ensemble conducted by Samuel Baron on Period SPL 734.

Giovanni Gabrieli, Motet: "Buccinate in neomenia tuba:" The Abrosian Singers with strings, brass, and organ conducted by Denis Stevens on Angel S-36443.

Monteverdi, "Laetatus sum:" The Paul Hill Chorale and Orchestra cond. by Paul Hill on Orion ORS 7022.

Biber, La Battaglia: The Angelicum Orchestra of Milan conducted by Newell Jenkins on Nonesuch H-71146.

J.S. Bach, Cantata No. 140 "Wachet auf, rufet die Stimme," BWV 140: Soloists with the Heinrich Schuetz Choir of Heilbronn and the Pforzheim Chamber Orchestra conducted by Fritz Werner on Musical Heritage Society MHS 823.

J.S. Bach, Sonatas for Violin and Harpsichord, BWV 1014-9: Grumiaux, Giordani-Sartori on Philips 835227-8.

J.S. Bach, Sonatas for Violin, Unaccompanied, BWV 1001-6: Szering on DGG-2709028.

J.S. Bach, Partita No. 2 in C minor for Piano, BWV 826: Glenn Gould on Columbia MS-6141.

J.S. Bach, Suite No. 4 in E flat for cello, unaccompanied, BWV 1010: Nikolaus D'Harnoncourt on Musical Heritage Society OR- B-272-3-4.

J. Haydn, Piano Sonata No. 8 in A major: Artur Balsam on Musical Heritage Society OR-H-102.

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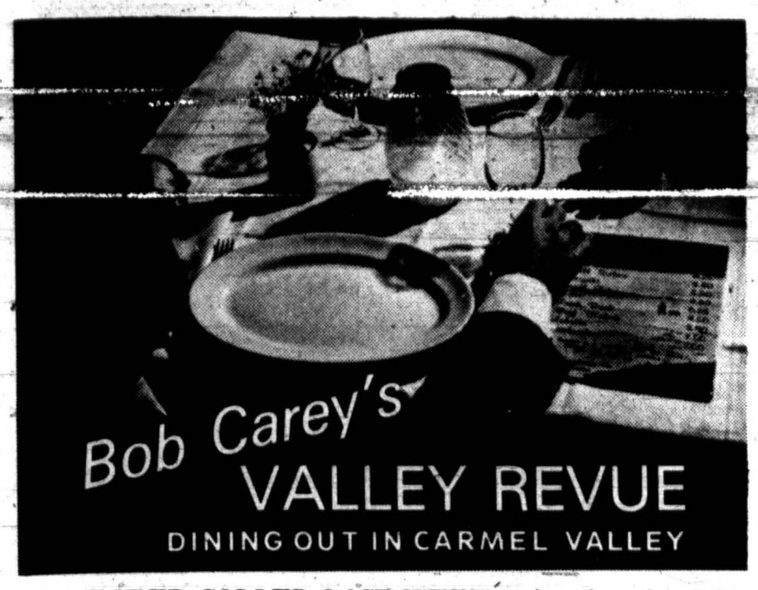

A READER CALLED LAST WEEK to inquire about the origin of the name, "LA BAGATELLE." Mrs. Vernon, owner of same, and formerly of San Francisco's Old Russian Tea Room, gave us the details. "La Bagatelle" in French means a trifle, something small and unpretentious. The expression came into great prominence during the reign of Louis XVI when his brother, the Duke d'Artois, bet Marie Antoinette 100,000 francs that he could have a small castle built in three months. He did it, to the wonder of all, and at a cost of three million francs. Actually he diverted materials bound for other projects for use in constructing his "small" place. When others commented on it, he said it was just "la bagatelle," a trifle...three million francs' worth of trifle. Since that time, the expression has taken hold and Carmel Valley's LA BAGATELLE on Pilot Road is every bit a worthy successor to the name. Quiet, elegant dining in its charming garden atmosphere is definitely a treat and never a small one at that.

PERSONABLE OWNER OF THE HATCH COVER, Mike Tancredi, is an outstanding young man in his late twenties who has distinguished himself in several fields...all the way from school days to his business endeavors. He has been a Bank of America outstanding student of the year; competitive swimmer, president of his fraternity, and holds a degree in psychology from the University of Arizona. He has done graduate work in this same field at San Jose State College.

Mike has been in the steak house business from college days and he opened the Hatch Cover in March, 1963. Since that time, the Hatch Cover has climbed steadily to the position of one of the Peninsula's finest dinner houses. Mike's wife is charming Sharon Jane and the couple are awaiting the birth of their first child any day now.

EVERY FRIDAY NIGHT is the great King Crab and Prime Rib Buffet night at RANCHO CANADA. And the fellow who "gets it all together" is head chef, Willy; a personable and talented master of the culinary arts. Willy excelled in the beginning (he was in the top ten of his class when he received his cook's training) and it's been going that way ever since. His first professional assignment was with the Matson Lines and, after that, the President Lines...Wilson and Cleveland. Between sailings he filled in at many of the Peninsula's top eating places. Willy settled permanently in the area in the fall of 1970 and has been at RANCHO CANADA ever since. Willy's travels took him to five continents and he touched most of the world's great ports, all the way from Rio to Stockholm and from Naples to Hong Kong. His favorite is Sydney...with Hong Kong a close second.

GREAT NEW THINGS HAPPEN all the time at CARMEL VALLEY INN under the enterprising new management of Jim McPherson and Ty Cabeen. They've added a new entree to their popular family style dinners...char-broiled Brochettes of Beef on Skewer, served with onions, fresh mushrooms, tomatoes and green pepper on a bed of rice. And most reasonably priced. Carmel Valley Inn's kitchen is closed Wednesdays now instead of Mondays. Too many lucky weekenders stretching a long lazy one into an even longer and lazier one.

CLOSE HARMONY, BARBER SHOP STYLE was enjoyed at LOS LAURELES LODGE last Saturday night when a group from the Monterey chapter of S.P.B.S.Q.A. made it a night at this popular Valley spot, joining in with Joe Garland in more than a song or two. Daytimes it's "fun in the sun" by the pool, with many worshippers of "Old Sol" coming for breakfast and staying all day. Maybe it's the complimentary hors d'oeuvres break at noon that tides them over for the afternoon.

THE MANY FRIENDS OF DEAN DIAZ SR. will be happy to know he's on the mend after the recent auto accident. Meantime Dean Jr., Dan Tabares and Tom Sanchez are carrying on in the Diaz family tradition...always the greatest Mexican food on the Peninsula.

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Dinner served 6 to 10 p.m. Lunch 12 to 2
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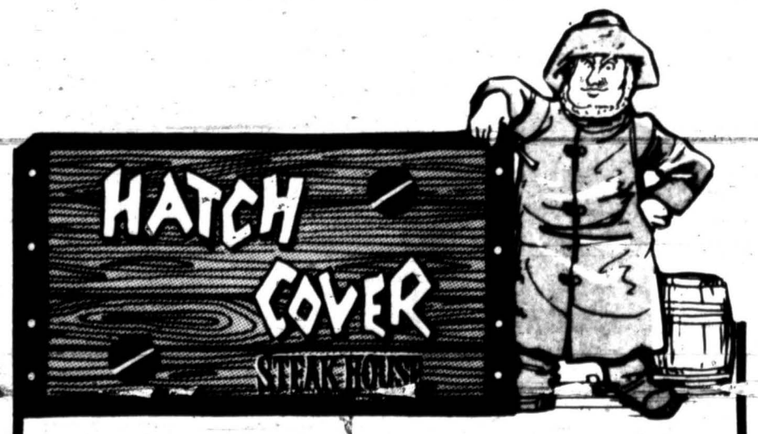

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Coast Gallery to show 'Museum Without Walls'

The Coast Gallery in Big Sur introduced the critically acclaimed film series **Museum Without Walls** Tuesday when it screened the hour-long **Picasso: War, Peace and Love**, the first film in the ten-week series.

The series was presented recently at Sunset Center in Carmel for both patrons of the arts and the general public.

The Gallery will present the series Tuesday nights at its Big Sur location at 7 and 9 p.m.

Remaining films in the series include **Giotto and the Pre-Renaissance, The Cubist Epoch, Crete and Mycenae, Kinetic Art in Paris** and others.

The Metropolitan Museum of Art in New York and the Los Angeles County Museum joined with private collectors and museums both here and abroad to give Universal production teams access to their great works of art.

Only series subscriptions priced at $12 are sold in advance; single-showing tickets priced at $1.50 are sold at the door. Ticket prices include coffee and dessert.

LEGION DANCE

Carmel's American Legion Post 512 will sponsor a barn dance Saturday evening, July 29 in the Post Hall on Dolores and Eighth.

Dancing and entertainment featuring the music of Marty Artellan headline the event. Tickets will be available at the door. Refreshments and a free buffet will be served.

Sunset views:

Bach Festival opens tomorrow

By FRANK RILEY, CULTURAL DIRECTOR

TOMORROW the "Open To The Public" phase of the 35th annual Carmel Bach Festival begins at the Sunset Center Theatre with the traditional sounding of the trumpets and the premier concert of the season at 8:30 p.m. We understand that all of the concerts are now sold out, attesting to the nation-wide recognition of the Festival. In conjunction with the Festival a "Bachania" exhibit, supplied by special arrangements with the West German Consul General, is on display in the Marjorie Evans Gallery; and a special exhibit is being installed in the theatre foyer to remain during the Festival. Even if you have been unable to get tickets to the concerts, make a point of stopping in to see the exhibits.

SOME WEEKS AGO we announced a class for beginners in Bonsai culture to be conducted by Col. Kenneth Burns. Before the ink was dry, the class was over-subscribed, with enough more prospective pupils to fill a second class. Well, the first class ends this week, and we are wroking with Col. Burns to schedule the second one. It will probably begin about mid-September. Get your name in now to secure one of the few open places.

DON'T FORGET that the Forest Theater Sunday afternoon programs are now in full swing. Each week a different performance is offered at the open-air theater by the city and its cultural commission. Admission is free and residents and visitors are invited. Take the short walk up Mountain View from Ocean Avenue this week to enjoy the "Magic Carpet Theatre" presented by Jim Mairs' Hidden Valley Children's Theatre group. They have already established a name for themselves with programs at Sunset, in the Carmel schools, and on television. Come and enjoy them at their first appearance at the Forest Theater.

THE FOREST THEATER Guild's production of Shakespeare's **Twelfth Night** continues each Thursday, Friday and Saturday in July with curtain time at 8:30 p.m. See it this week or next—after that will be too late.

BECAUSE OF THE MANY night hours our staff must work during the Bach Festival, the Sunset Center office will not open until 1 p.m. during the week of July 24 through July 29. Please plan your phone call or visit accordingly.

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- Bratty's Real Estate, Pacific Grove
- Seaside Travels, Seaside
- Abinante Music, Monterey
- Gadsby's Music, Salinas

or call 375-9918 or 422-3787

Sat., July 22, Sun., July 23 from 9:30 a.m., Collins Polo Field, Pebble Beach

'Magic Carpet' to drop in at Forest Theater Sunday

The "Magic Carpet," Hidden Valley's Children's Theatre will perform **The Best of The Magic Carpet** Sunday at the Forest Theater, as a part of the city-sponsored free Sunday afternoon series. The 90-minute show will begin promptly at 2 p.m. and will feature highlights of this year's performances at Sunset Center, in the Carmel schools and on KMST television.

The "Magic Carpet" is a group of ten actors and actresses interested in bringing entertaining and absorbing theatre to Peninsula children. It is directed by Jim Mairs who explains: "Improvisation, pantomime, and familiar stories are the tools of the actor in Children's Theatre. He must make a reality, that children will accept, without the aid of costumes, props or scenery.

"The beauty of this 'story' type of theatre lies in the imagination that must be used by both performer and audience. The actor must create an environment or character with limited tools and the audience must accept those limitations and allow imagination to fill in the gaps.

"Children's theatre must educate as well as entertain its audience. For too many years, this education has been regarded as simple, moralistic principles which were passed down to kids in 'cute,' romantic and over-simplified 'fairy tales.'

"The 'Magic Carpet' attempts to educate its passengers by means of the enjoyment of live entertainment, the joy of the audience participating with the actors on stage, and the fun of 'imagining.' The 'Magic Carpet' does not try and compete with T.V. and film; it's purely theatrical and is done because it's fun."

The cast is well known to local kids who have demanded autographs after each show in their schools. The "Magic Carpet" cast includes June Ballinger, Debbie Berry, John Bristol, Anna Fox, Steve Fry, Carlo Grossman, Steve Keener, John Rousseau, Steve Tosh, Wynn White, and is directed by Jim Mairs.

Children of all ages are welcome Sunday.

CAST MEMBERS of Hidden Valley's 'Magic Carpet' Children's Theatre are draped on a city truck on the way to rehearsal for Sunday's free performance at the Forest Theater. Children of all ages are welcome to the program which starts at 2 p.m.

W.C. Fields headlines comedy film program at MPC

W.C. Fields in his rare, seldom released classic **You're Telling Me**, Charlie Chaplin, Laurel and Hardy, Buster Keaton, The Little Rascals and others will headline an evening of outstanding film comedy tomorrow (Friday) at Monterey Peninsula College.

The program is the third of five in "The Great American Comedy Film Festival" being presented by the MPC Film Appreciation Club this summer and will be screened once at 8 p.m. in Lecture Forum 103.

Fields stars in **You're Telling Me**, a seldom-released 1934 classic, as an inventor who works on such strange devices as a keyhole finder for inebriated homecomers.

Also on the bill is Charlie Chaplin in **The Fireman**, The Little Rascals in **Wild Man From Borneo**, Buster Keaton in **The Garage** and Laurel and Hardy in **Brats**.

A forgotten comedian, Charlie Chase, in one of his best films, **Movie Night**, will also be screened.

The series, which is presenting the best of great comedians from "The Golden Age of Comedy," has drawn large crowds for past programs and early attendance is suggested for good seats.

A $1 admission will be asked at the door.

K-WAV Classical Music Highlights

K-WAV Stereo (96.9 FM)

THURSDAY, JULY 20
Berlioz - **Nuits d'ete-Crespin**, (9:10 p.m.)
Hindemith - **Die Serenaden** (10:35 p.m.)

FRIDAY, JULY 21
Mozart - **Violin Concerto** (8:30 p.m.)
Bruckner - **Symphony No. 7** (10:30 p.m.)

SUNDAY, JULY 23
Sunday Evening Opera - Weber, **Der Freischutz** (8 p.m.)

MONDAY, JULY 24
Sibelius - **Violin Concerto** (9 p.m.)

TUESDAY, JULY 25
Brahms, **Rubbra - Handel Variations** (8:45 p.m.)
Liszt - **Hungarian Rhapsody** (10:05 p.m.)

WEDNESDAY, JULY 26
Rachmaninoff - **Piano Concerto** (8 p.m.)
Bach - **Cantata 140** (10:05 p.m.)

REGULAR PROGRAMS
K-WAV Masters Concert 8-10 p.m. Monday through Friday; **Noveaux Discs**, 10:05-11:55 p.m. Sunday; **Requests**, 10:05-11:55 p.m. Monday; **Concerto**, 10:05-11 p.m. Tuesday; **Counterpoint 50**, 11-11:55 p.m. Tuesday; **The Choral Experience**, 10:05-11 p.m. Wednesday; **Musica da Camera**, 11-11:55 p.m. Wednesday; **Art of...**, 10:05-11 p.m. Thursday; **Archive's Treasures**, 11-11:55 p.m. Thursday; **Soiree d'Extase**, 10:05-11:55 p.m. Friday.

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TOMORROW NIGHT! (FRIDAY)

The MPC Film Club presents . . .
THE GREAT AMERICAN COMEDY FILM FESTIVAL
W.C. FIELDS
in
"You're Telling Me"
Fields plays an inventor in this rare, seldom released 1934 classic!
Also on the bill
CHARLIE CHAPLIN
in
"The Fireman"
LAUREL AND HARDY
in
"Brats"
BUSTER KEATON
in
"The Garage"
THE LITTLE RASCALS
in
"Wild Man From Borneo"
-and-
A forgotten comedian in one of his best films!
CHARLIE CHASE
in
"Movie Night"
One showing only at 8 p.m. at Monterey Peninsula College Lecture Forum 103. Admission $1. -- 75 cents with full ASMPC card. (Early attendance advised for good seats).

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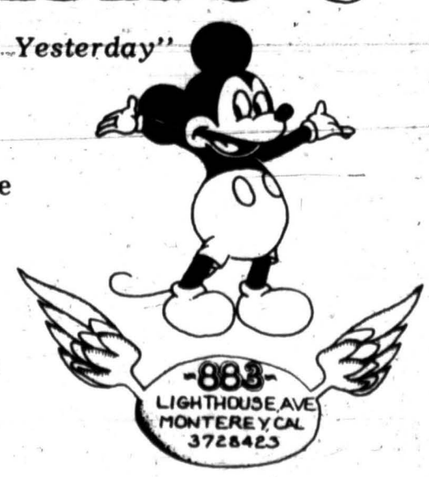
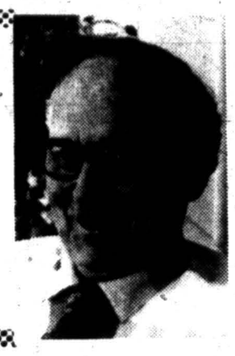


See "Shop Hopping" for more Antique Shops

The Carmel Pine Cone

SECTION II

The mayor's report



By BERNARD ANDERSON

LAST WEEK **The Pine Cone** reported fully on the annual city budget deliberations of your City Council. However, the editor failed to report on one unusual fringe benefit of the library staff. All fringe benefits are evaluated dollarwise in setting employees' salaries. You may recall hearing that tickets for the Bach Festival were completely sold out over two weeks ago. However, the City library staff has suddenly found themselves in possession of season tickets at less than scalper's prices.

It seems that the binding, etc., section of the library housed at Sunset Center is located under the practice rooms of Maestro Salgo's artists. Acoustics are fairly good in the ancient edifice and the City Librarian has been besieged by her fellow workers for a tour of duty at Sunset. It may well be that the City Council will request reconsideration by the Maybeck Board of Trustees of its submitted budget.

THE CLOSING of the Circle Theatre was almost like the passing of an old friend of my family. For us, it replaced the Theatre-in-the-Round near Watergate in Washington which we attended during our stay there.

But the Circle Players, a newly composed group of theatre artists and craftsmen, may bring the Circle Theatre back to life. David McCharren, Rick Manheim, Don Porter, Mike Smith, Velma Westbrook, Rita Abair, Barbara Russell and David Drakos are amongst the talented group who are lending their efforts to the revival of the Circle.

The first two plays to be performed on July 22 and July 29 will be Elaine May's **Adaptation** and Terence McNally's **Next**. Both were popular successes both in New York and San Francisco. The Circle Players can use your support.

THE CITY has just received the final report of the TOPICS Study (Traffic Operations Program to Increase Capacity and Safety) made by Faustman-McCandless and Company of Sacramento. The study is a comprehensive traffic engineering analysis and evaluation of the system of streets in Carmel-by-the-Sea.

The chapter on parking contains information which should prove particularly valuable to our Traffic Committee towards alleviating this vexing problem. Did you realize Carmel consistently has in the neighborhood of 21,000 overtime parking violations annually? Hopefully though, the practice of attempting to wipe off chalked tire marks is decreasing as citations dwindled from 74 to 33.

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SHOP HOPPING

BRIDES TO BE and their mothers are cordially invited to HOLMAN'S Bridal Fashion Show on Saturday, July 22 at 2 P.M. Prospective brides are eligible for beautiful door prizes. Reception, with wedding cake, follows the fashion show. Fashion floor, HOLMAN'S, Pacific Grove. 372-7131.

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POISED ON THE uplifted trunks of dancing elephants is the famous devil ball: (removable as shown) sixteen balls one inside the other, carved from a solid piece of ivory by mastercraftsmen of the Orient -- on sale nowfor $295.00 at the China Art Center, Dolores St. between Ocean and 7th. Smaller models for $19.00.

The ivory balls are contemporary. But our stock, imported, for the most part, well over thirty years ago, includes a Ming dynasty laughing Buddha and a blue and white tripod; an intricately carved cinnabar birthday box, bearing the seal of the Emperor Ch'ien-Lung, for whom it was created; embroideries in "k'o-su" and in the forbidden stitch; eggshell porcelain, so thin you can see the painting in detail from the inside.

What imaginative hostess wouldn't welcome this chicken-shaped, covered COCOTTE CASSEROLE to adorn her dinner table or buffet?

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Carmel life

Catherine Healy, Editor

'A concert is a cure'

By CATHERINE HEALY

"NO MATTER how you feel before a concert begins," describes Mrs. Sandor (Priscilla) Salgo, the Chorale Director of the Carmel Bach Festival, "you give the downbeat and the music is behind you. You have no concern about yourself. A concert is a cure."

Priscilla, a tall, graceful blonde, finds her annual six weeks in Carmel to be challenging.

"I have my own rehearsals here," she explains. "In Palo Alto during the year, I'm a rehearsal wife. I go to my husband's rehearsals and help him with his correspondence."

That's overly modest. While Mrs. Salgo may be a rehearsal wife, she is never ONLY a rehearsal wife. Priscilla Salgo has both a B.A. and M.A. in music from Westminister Choir College in Princeton, N.J. where she was a faculty member for five years. She has been a choir director since she was 13, she's been chorale director of the Bach Festival for 14 years, and for the second summer, Priscilla has worked with the Carmel Bach Festival-Lyceum summer choral day camp.

"I always enjoy this age group. They are eager to learn," she says of her two Lyceum weeks.

"The Lyceum camp was so exciting this time. At least 50 percent of the students returned from last year's camp, so we started where we left off. It was like going on for two more weeks, so the level of accomplishment was superior to last year."

She continues to talk about the camp experience, her character etched on her finely structured face: channeled energy, determination and thought-filled enthusiasm.

"The students weren't necessarily prepared with much musical background; singers don't often discover they have an interest in music until late, 15 or 16, unlike students who study instruments and begin at seven or eight years of age.

"All of us who taught were terribly excited at the end of the camp this summer when we asked what they wanted most to sing. We had been studying all kinds of contemporary music and yet unanimously their choice was the last two numbers of the Bach Magnificat, the pinnacle of the music we'd studied."

PRISCILLA CAN TURN with skill from the pleasure of teaching eager novices to the teaching excitement of working with the Bach Chorale members, a group of "hand-picked voices" both professional and amateur who are drawn together to perform music of the baroque period.

The remainder of the year, at home on the Stanford University campus where her husband is Professor of Music, she finds a challenge in directing the adult choir at the Sunnyvale Presbyterian Church, many of whom are teachers of music in the public schools, so are trained.

"The church decided they wanted to put a large percentage of their budget for a professional conductor rather than soloists," Priscilla says about her job. In addition to Sunday singing, the choir gives special programs, last year an Argentinian folk mass, and this year, a program for the Legion of Honor in San Francisco.

The first two years Sandor Salgo was the musical conductor of the Carmel Bach Festival, Priscilla was a rehearsal wife, watching both the rehearsals and their daughter, Debbie, who was a baby.

"It just seemed too obvious and too easy not to get involved," Priscilla recalls how she became chorale director, and adds with a smile, "Besides, it's easy for my husband to tell his wife exactly how he wants it, if you know what I mean."

Priscilla knows what her husband means, given 25 years of marriage and the common bond of performer's strain.

"Both of us understand what the other is going through," she says, "so while it's not always easy to do, we're sympathetic of the apprehension. He's always chomping at the bit and is edgy before going to rehearsals and I'm the same way.

"Normally that might be a cause of an explosion, but since we understand, we try to be helpful to each other.

"Performing is bound to be somewhat demanding. If you have a performance at 8:30 then things start to go, not matter what your emotional state. You have no chance to erase. The knowledge of how that effects us helps so we get along in an atmosphere of excitement."

Priscilla goes on to say that their mutual performing strain has made Debbie more placid. "She tries to be the calming influence on whichever one of us is nervous."

THE SALGOS have worked out common areas of interest and professional admiration for each other, which began before their marriage when Priscilla played the violin in Sandor Salgo's orchestra at Westminister, then taking private conducting lessons from him, and finally getting married—"in that order."

Not all couples they know have been able to likewise have mutual satisfactions, a subject which concerns Priscilla.

"They're making an effort in the Stanford community to help wives, most of them well-educated, to seek ways of meaningful occupation," says Priscilla, who has been a Stanford faculty wife since 1949 when Sandor moved from Princeton University to the West Coast.

Because of her association with young married women in the 30-40 age group who have been trying to

MRS. SANDOR (PRISCILLA) SALGO relaxes in her Carmel Bach Festival home.

fill gaps in their lives, Priscilla has attended conferences at Stanford where experts have worked with the women on the problems they will encounter when they enter their field of interest.

"It's so necessary for women to be paid for their work," Priscilla says. "They need a recognition that their work has a monetary value."

She knows many women who have gone from volunteer work to paid work largely "for their own self-respect."

"You have many volunteers in music, who are fairly accomplished musicians," Priscilla continues, citing as 1972 Bach Festival examples, the oboist who is a vacationing surgeon and the singer who is head of the Westinghouse plant near San Jose.

"In music, you have this strange situation of professionals mixed with amateurs because a good music education is an extremely expensive affair. It's more expensive than a doctor's education.

"A really accomplished professional starts receiving private lessons between the ages of five and nine."

Before she reached college, Priscilla Salgo had studied theory, conducting, voice and violin.

DESPITE ALL her private training, for many years it was a "toss up" whether she would study literature or music, but as she approached college, eyesight problems she has made it "increasingly obvious I'd never be able to manage literature."

As it happened her doctor said she could only go to college if her lessons were read to her, so she stayed at home in Waterville, Maine, taking classes at Colby College where her father was a biology professor. Priscilla's aunt, a fast reader, read history; her sister, a scientist, read biology, and her mother read English and whatever was left over.

After two years at Colby, Priscilla had her liberal arts requirements completed and transferred to Westminister Choir College where the chief emphasis is vocal music.

"It's easier to read music than words. The notes are just plain bigger," Priscilla relates how she was able to continue alone, her china blue eyes looking directly at you. "It's not all sight music. You go over and over the same pieces."

Both Priscilla's mother and scientist father, amateur musicians, encouraged her.

"Many scientists find music fills a creative need," Priscilla explains her father's interest, adding that many scientists and engineers from such companies as Ampex and Lockheed sing in her Sunnyvale choir.

"My husband finds this true in his classes at Stanford. Most of his students are in pre-med, physics or engineering. Comparatively few are from the areas of literature or art, since they get their creative outlet in another fashion."

THE AFTERNOON was late. Kathie Steele, a Stanford sophomore majoring in physics from Vancouver, Wash., came in with a coffee tray. Kathie's helping the Salgos this summer. Sandor Salgo came into the living room from his study to join the women's lib discussion and eat orange nut cake.

"Music is a field where there aren't prejudices against women," the Maestro said, recalling only one instance he'd conducted an all-male orchestra, the London Philharmonic. "It sounded that way, too.

"About half of the performers in the Bach Festival this year are women," Salgo mentioned and said he felt there was equality in academic music.

"But how many times have you filled out flowing medical school recommendations for your women students," his wife reminded him, "only to have the girls rejected. What was the name of that one—she's brilliant—and you filled out 30 recommendations for her and the only medical school which would accept her was Canadian."

"That's true," Salgo agreed.

Debbie Salgo isn't with her parents at the Bach Festival this year. She's studying Spanish (she also knows Russian and French) in Buenos Aires.

There is a large Hungarian colony in the Argentine capital city, and Priscilla describes the Argentinian Hungarian youths as "very disciplined. There is none of this goofing off. We feel it's very important for her to learn as much as she can there."

Debbie has an uncle and cousin living in the ethnic colony, both of whom she'd visited last summer with her parents during a South American vacation.

Debbie, like her parents, plans to use her creative energy as a vocation—in art, however, rather than music.

A 1972 graduate of a Palo Alto public high school, Debbie is entering the University of Michigan this fall to study studio art.

The Salgos are pleased with the education Debbie has had for its "maturing influence," but have worried at times about the substance of the subject matter.

"Like her history," Sandor Salgo said, shaking his head ruefully.

Priscilla Salgo agreed about Debbie's lack of history aptness, but had to laugh because of her husband's horror of her own knowledge of American history and literature.

"He'd always wanted to come to America and so read everything he could about it as a student in Hungary. I'd always preferred British literature and history and really didn't know much about this country."

The Salgos always go East after the Carmel Bach Festival and this year will be no different.

"We like both coasts," Priscilla admits, her Maine loyalty evident, "but my husband feels the midwest has enormous energy." The two of them are preparing to add an Ann Arbor, Mich. stop to their yearly Pacific-Atlantic-Pacific travels...at least until Debbie returns from the University of Michigan.

"I always found that Californians adjusted least of any students at Princeton. They always came back to California," Sandor Salgo observed, confessing, "We never thought when we came to California that we'd like it as much as the East, but we do. We're glad we made the move.

Soroptomists donate surgical equipment

The Soroptomist Club of the Monterey Peninsula has presented Community Hospital with a $1500 check for surgical equipment for the gynecology department according to Mrs. Lloyd G. (Ramona) Weer, the new president.

Mrs. Weer, who is assistant vice president and manager of the Mid-Valley branch of Crocker Bank, gives fund raising credit to Carmel's Mrs. Douglas (Helen) Melville of Melville Roofing Company, who was president at the time when the fall wine tasting and fashion show and the spring rummage sale were held.

Presenting the check for the equipment was Mrs. Alfred G. (Nelle Currie) Fry of Pebble Beach, who was Service Objectives Chairman last year. Mrs. Fry owns the interior decorating shop Nelle Currie, AID and Assoc.

In acknowledging the gift, Dr. A. Carol McKenney, of Pebble Beach, president of the board of trustees, noted that the gift has been used to help purchase a laparoscope which permits the surgeon to view and photograph the interior of the abdomen without the necessity of major surgery.

The Soroptomists are celebrating their 50th anniversary this year as the oldest and largest women's service club in the world. Membership requirements are that women joining must be 60 percent employed in their own business or hold an executive position.

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Pine Needles

Pat and Pat and Pat and Patrick

IT WASN'T REALLY that confusing last week at Patricia and Russell Lewis' Pebble Beach home; it only appeared that way to outsiders.

Patricia Lewis, who sometimes goes by Pat, but for reasons soon obvious is known as "Trish" within family circles, was visited Tuesday through Thursday by her nephew, Pat Healy IV of Greenwich, Conn., his wife, Paige, their two sons, Patrick and Michael and their Black Labrador Retriever, Shadow.

And if those weren't enough Pats around the house, Trish and Russ' black Poodle is named Patrick too.

Actually only Patrick-the-dog got confused, and that was because he wasn't used to the excitement of little children trying to play with him.

This is the second Pat Healy visit to the Lewises in as many months. Pat IV's father and Trish's brother, Pat Healy of Washington, D.C., stopped in Pebble Beach two months ago shortly before he was to attend graduation at his alma mater, Amherst College, where he received an honorary doctorate. The elder Pat recently semi-retired as executive director of the National League of Cities-U.S. Conference of Mayors.

Andrea awarded grant

ANDREA WURZMANN of Carmel has been awarded $100 from the Cora T. McCord Memorial fund at California State University, Fresno, for the 1972-73 academic year.

Scholarships totaling some $70,000 have been awarded to nearly 300 students at the university and are made possible by a wide variety of organizations and memorial funds.

MRS. WILLIAM (JAMIE) McCAMPBELL of Carmel does a clan switch with a long Dress Stewart tartan skirt. The predominantly white and red colors of the Stewarts are set off by Jamie's red sweater with a thistle pin, the traditional Scottish emblem. Jamie, as "faire a Scottish lass" as the romantic novels tell, is preparing for the annual Highland Games Saturday and Sunday when the honor of the McCampbells and fellow clansmen, the Campbells, will be pitted against such as the McDuffs, the McDonalds and the Millars. Fashion from The Scottish Shop. (photo by George T.C. Smith)

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Our car is a lot different from the other car built in Sweden in other ways, too.

Our car has Front-Wheel Drive, a standard 4-cylinder, fuel-injected, overhead cam engine and 4-speed transmission (3-speed automatic is optional), 4-wheel disc brakes and roll-cage construction. Radial tires are standard too.

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SAAB 99E

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Carmel

Highland Games to last all weekend

The Highland Games, which have been held at the Pebble Beach polo grounds for the past four years, have stretched their usual day of activities to two full days, Saturday and Sunday.

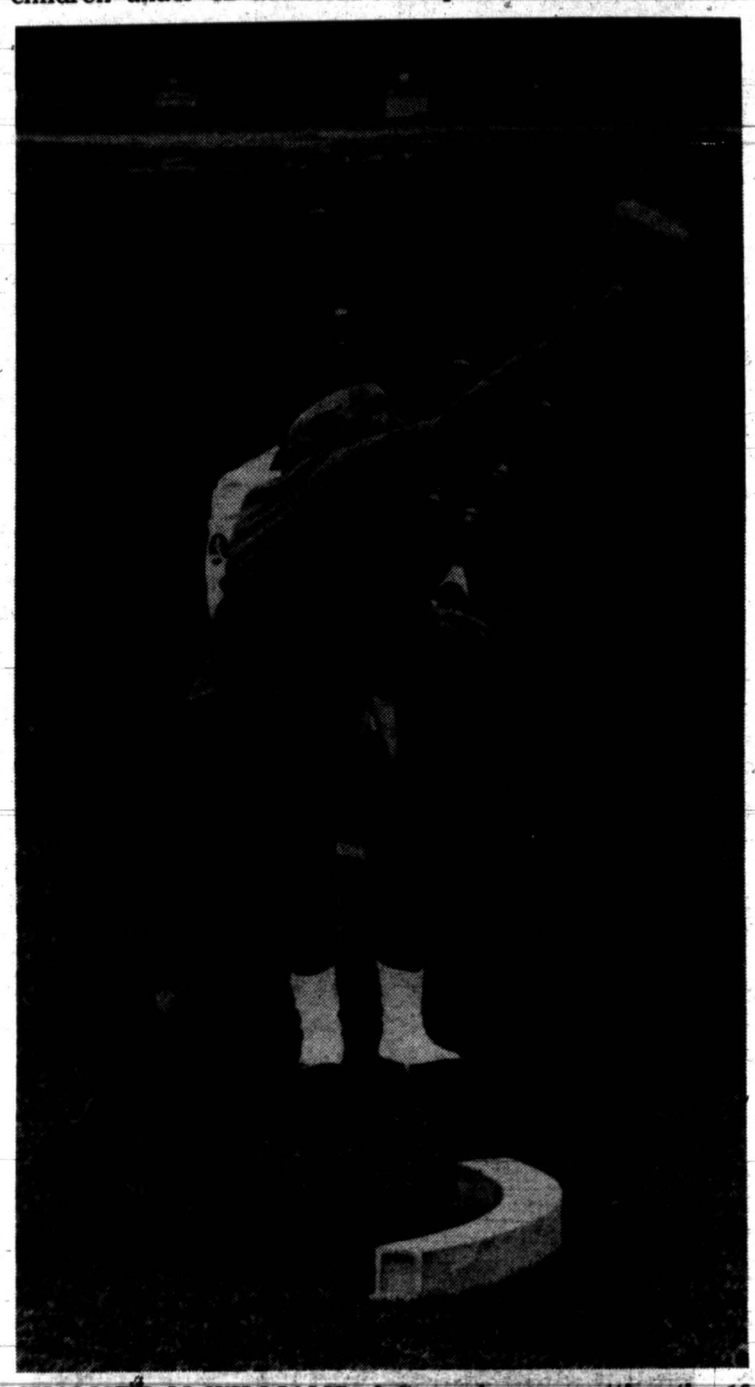
Scotsmen from around the Peninsula—and there are many, the terrain looks too much like the Highlands not to be a gathering place—will be there, watching their children compete in dancing, giving them pony rides, tapping their feet to the swirl of the pipes, and mostly waiting to compete athletically with non-Scots in traditional Scottish games.

For some of the sports events, such as tossing the caber (a long pole which must be thrown end over end and land in a 12 o'clock position) the Scotsmen, with their background of practice, will have the advantage, but for such competitions as the standing broad jump, the non-Scotsman should prevail—like how much real jumping do you think a man in kilts would want to do in public?

Refreshment stands will be set up around the polo field, Duncan McDougal of the San Francisco British Consulate will greet visitors, and there will be hole-in-one contests for the golfers present.

Admission is $3 each day or $5 for the weekend; all children under 12 admitted free.

If the tickets are purchased in advance, the entrance is free to the 17 Mile Drive. Tickets are available in Carmel, at the Scottish Shop on Ocean Avenue.



CHALMER McWILLIAMS of Carmel, seen putting the 16-pound stone in last year's Highland Games has been scouting Scotland for a caber—with his golf clubs—resulting in such a slow delivery that Arthur Dunn, president of the Scottish Society of the Monterey Peninsula, has been looking with longing eyes at the telephone pole outside his window. (photo by William C. Brooks)

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'I remember Twelfth Night' when . . .'

CLARA B. AND FRED LEIDIG, residents of Carmel since the village was really just that, are the only ones here who can say, "I remember **Twelfth Night** when..." from the actor's point of view.

The Leidigs, who had been married only a couple of years when the performance was first staged in the Forest Theater, both had roles.

Fred, 92, who says he guesses he "always was a ham," played Sebastian, the brother of Viola, and Clara, 88, played Maria, the confidant of Countess Olivia.

Fred says that Garnet Holme who directed the original Forest Theater **Twelfth Night** 61 years ago, said to him, "I want you to be the character. If you don't, I'm going to hit you over the head with a board!"

"We enjoyed every bit of it," Leidig continues, "but I wouldn't say I was a very good actor."

Fred recalls that during one performance, Bert Heron, who played Feste, the clown, slipped on the steps, caught his tights on a splinter and tore them all the way down.

Fred also played in **Midsummer Night's Dream.**

Clara, however, acted in several plays including **Alice in Wonderland, Cat's Paw**, and the Serra Pageant.

"Mother was kind of a favorite with Garnet Holme,"

CLARA AND FRED LEIDIG of Carmel at their 60th wedding anniversary celebration three years ago.

CLARA LEIDIG in an early play with the late Talbert Josselyn. Mrs. Leidig can't remember which play it was.

the eldest Leidig son, Glenn, says. "He sought her out everytime he was director of something because she worked so hard."

Both Glenn and his younger brother, Dale, acted in plays with their mother.

"We always did it when anyone asked, until we grew into the football and baseball routine," Glenn recalls. He is the retired head of the post office at the Naval Postgraduate School.

Dale has the Texaco station in Carmel.

"But then," Glenn continues, "It was understood in town at that time if you were asked to be in a play, you were. Everybody would turn out. Like in the Serra Pageant, 400 people were in it out of a population of 600."

Neither Fred nor Clara will be able to see **Twelfth Night** this month. Clara is at the Carmel Convalescent Hospital after some back trouble, and Fred hasn't been getting out much lately.

Fred, until this year, used to play two or three holes of golf "all the time." Five years ago Fred set a record as the oldest man in the world to shoot a hole in one.

Fred came to Carmel with his three brothers (all now deceased) from Vandalia, Ill. at the turn of the century.

He remembers playing Pebble Beach when they had only nine holes and all the greens were sand and had to be packed down before the players could putt.

Clara moved to Carmel from her birthplace in Salinas when she and Fred were married in 1909.

Carmel life

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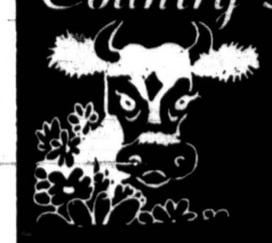

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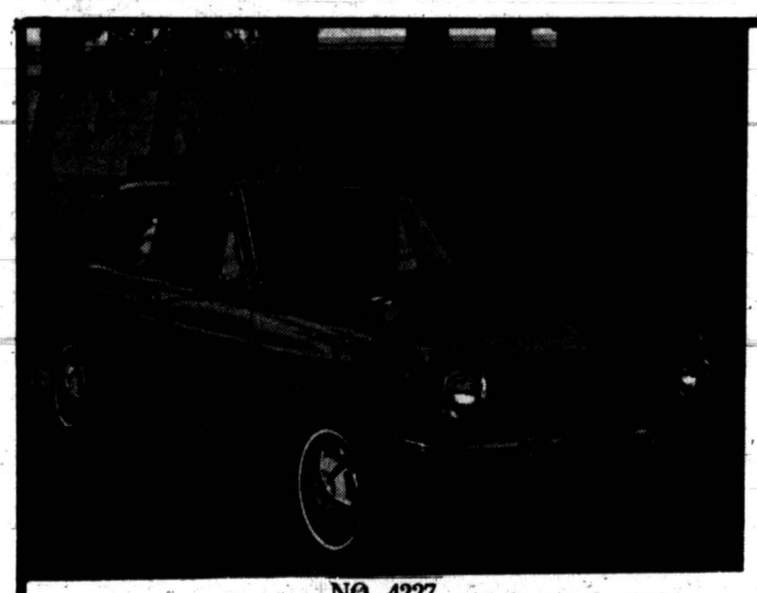

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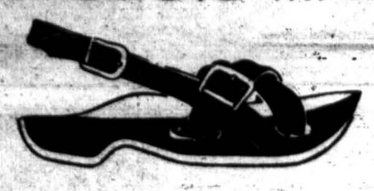

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Look-alike Dr. Neales

THE NEALE TWINS—Latimer and Herbert—are both tall and broad shouldered. They have silver hair parted on the right side with small-but-sweeped sideburns. Their square jaws, straight teeth, broad smiles, and walks are the same.

Both Neales are Methodist ministers (Herb is pastor at the Carmel United Methodist Church of the Wayfarer.)

Despite being reverends now, the Neales weren't past playing those old identical twin jokes when they were growing up in New Jersey.

With Latimer and his wife coming from N.Y. last week to visit Herb and his wife, those good ol' stories were ripe for the telling.

Once, they recall, when they were freshmen at the College of Wooster in Ohio, Latimer was on the debate team and Herb had a date with a "townie." They exchanged places and neither the girl nor the professor knew the difference.

One date who did notice, mainly because she was told beforehand, was Herb's wife, Evelyn. She and Herb had a first date planned, but Herb, who had been doing road work for the county, got a horrible dose of poison ivy, so Latimer stepped in to fill the first date gap.

After graduation from Wooster, the Neales roomed together at Yale Divinity School.

They married within nine months of each other.

Latimer and his wife, Cornelia, went on to a pastorate in Great Neck, Long Island and Herb stayed at Yale in the First Church of New Haven.

One day Latimer got sick and called Herb, who came immediately, and filled in the pulpit for his ailing brother, and "probably only five percent realized it wasn't me," says Latimer.

Sometimes their sicknesses have been pyschically eerie. Herb was working in the back yard of his San Jose home several years ago, tripped over a hose and broke both arms at once. Three days later, he got a letter from Latimer saying he'd tripped up some steps, broken his right arm and sprained his left arm.

HERB AND HIS FAMILY moved to California in 1947. The Latimer Neales were going to move out too, but shortly before leaving, the church which Latimer served in Great Neck burned to the ground. "The insurance company never could discover the cause," Latimer says. "They finally wrote it off as 'an act of God.' "

"That's getting a little thick," his brother interrupted him.

"That's what they called it," Latimer replied, laughing, going on to say that then he couldn't leave until the church was rebuilt and then he just didn't attempt another California move.

The twins don't see each other very often. Latimer and Cornelia were last here in 1970.

Even so, the twin syndrome is with the Neales. Like in small things: this year they each bought new glass frames and they turned out to be identical rectangular-shaped silver wire frames. They also make similar big decisions: Herb moved to Carmel's Wayfarer church in 1970 from an administrative position with the San Jose Methodist District. Latimer went to St. Paul's United Methodist Church in Middletown, N.Y. from an administrative position with the New York Methodist Conference.

THE NEW YORK NEALE, Latimer, (right) picks a lemon in the entrance of the Carmel United Methodist Church of the Wayfarer while his California twin, Herbert Neale watches. Both Neales are Methodist ministers.

Latimer describes Middletown as not being "arty" like Carmel, but also very scenic. It is about 70 miles from New York City near the Catskills. Middletown has more elderly people per capita than any other city in New York State. And in the 1970 census, it was noted that 87 percent of the inhabitants were native-born.

Middletown is completely surrounded by the town of Wallkill, which is the growing area.

Given the similar nature of their Middletown and Carmel congregations, both Neales find themselves concerned with the whole area of gerontology, the study of aging.

DR. HERB NEALE and Evelyn have three daughters: Rebecca Mack of Los Angeles, Paula Boogaert of Fresno and [illegible] Colby of San Diego. They also have a son, John, a 1971 Carmel High School graduate who is an exchange student at Yen Sei University in Seoul, Korea.

Latimer and Cornelia have three sons: Philip, who is working on a PhD at Vanderbilt University, Latimer Ford, who attends Claremont University Theological Seminary, and Gordon, who attends the College of Wooster.

"I told Latimer after we finally had our son following three daughters," Herb says, "that now after their three sons, they could have a daughter. But they didn't have any more children."

The Neales are remarkably alike in appearance. Even their wives can't recognize whose voice is whose if they hear one of them from another room.

"We used to get tight about it," Herb admits, harking back to their childhoods.

"Kids want to be different," Latimer explains.

"We're sort of used to it now," they say.

Oliver completes command and general staff college

ARMY MAJOR ROBERT T. OLIVER, son of Dr. and Mrs. Samuel H. Oliver, Pebble Beach, recently completed the regular course at the U.S. Army Command and General Staff College, Ft. Leavenworth, Kan.

The 10-month course at the Army's senior tactical school prepares the students for duty as commanders and as principal general staff officers with the army in the field from division through army group, and at field army support and theater army support commands.

Maj. Oliver entered the Army in May, 1959, and was last stationed at Ft. Eustis, Va. He holds two awards of the Bronze Star Medal, the Meritorious Service Medal, 13 awards of the Air Medal and the Army Commendation Medal.

He received his bachelor of science degree from Purdue University in 1959. His wife, Judith, was with him at Ft. Leavenworth.

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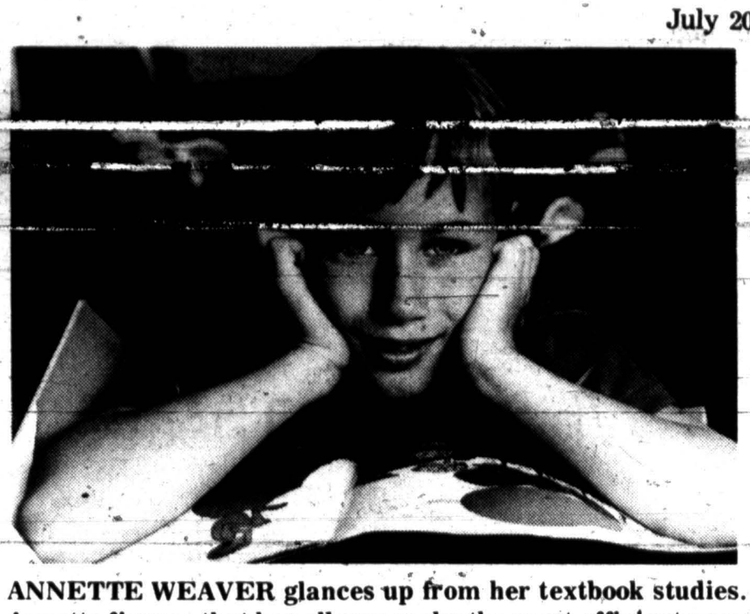
WHO CARES ABOUT stomach splinters when there's a great bannister to slide down—certainly not Tricia Priestley in between her classes at the Carmel ecumenical church school.



ANNETTE WEAVER glances up from her textbook studies. Annette figures that her elbows make the most efficient page holders in case of a strong wind.

PLAY CLAY can be as useful as sand for burying your head in an ostrich-like fashion, as Scott Schlich (left) and Chris Ingram demonstrate. Except Chris has stretched his clay apart enough to peek through.

At Carmel's first ecumenical church school

Love, crabs and birthday cupcakes

Love your friends, love your neighbors, love people far and near is the message being taught at Carmel's first ecumenical church school. Tricia Priestley, a member of the combined first and second grade class really got enthused about the love idea, so while her other classmates taking a field trip to Bird Rock talked afterward about seeing crabs and liking the seals, Tricia said, "I was always hugging and kissing Father David."

"Father David" is Dave Wheeler, the new Director of Education at All Saints.

Dave, along with Father Dennis of Carmel Mission Basilica, has been "entrancing" all the children during the daily singing of the two week church school.

Dennis plays both the guitar and autoharp and Dave, who mainly sings, plays his "magic string" guitar—so called because Dave, who can't play, brought a guitar sans strings the first day of the church school, and pretended to accompany himself. The children dug that and begged him to keep bringing it.

Dave does play the kazoo, however, and did for the school.

"Do Lord" has been winning the excitement award as the most favored song, but according to Alice Glenn of Carmel who organized the church school, the children also like "The Old Lady Who Swallowed a Fly" and "The Ants Go Marching."

The 64 children who are attending the school, which closes tomorrow (Friday), have 20 staff members from Church of the Wayfarer, All Saints' and Carmel Mission congregations working on lively programs.

Not just locals have helped with the school.

Father Dennis brought over a friend of his, Father Peter Uqbamariam, a Catholic priest from Ethiopia who is studying in the United States.

Father Peter sang some Ethiopian songs for the children and told them about his country, answering questions from the children about what Ethiopians eat, what they wear and other such daily life things.

Another day, Dave Wheeler couldn't come, so he sent over a friend of his from Los Angeles, Norb Spencer, a child psychologist, who sang songs with the children like the one about the boa constrictor made famous by Peter, Paul and Mary.

The church schoolers have each been chipping in a quarter to buy a chicken apiece through Heifer Project International for their service project.

The classes have gone through the Biblical Garden at the Wayfarer Church where their classes are being held, to learn the flowers and hear the Christian legends attached to some of them.

Yesterday (Wednesday) the classes went to All Saints' and had a lecture on the Apostle's stained glass windows by Father Peter Farmer, and today (Thursday) they are to tour the Carmel Mission with Harry Downie, the curator.

Plans call for the children to have their singing inside the mission today—despite the tourists—who will probably enjoy the impromptu performance.

Each of the classes has been planning to do something for the other classes before the school ends. The first and second graders are going to give a skit about foreign countries; the third and fourth graders are performing a play about the Good Samaritan; and the fifth and sixth graders are making stick puppets and writing a puppet show.

But of all the "somethings" which were done, some of the favorites were the cupcakes that Raymond Narvaez' mother made earlier this week for the members of his class only, to help him celebrate his birthday.

KATHY HOOD (left) and Cornelia Comings study their lessons while Raymond Narvaez takes a brief stretch. Raymond was a very popular kid at the church school since his birthday fell during the two-week session and his mother brought over cupcakes for his classmates.

TREES IN THE WAYFARER Biblical Garden are especially good for climbing as Adam Trosky (left); and Danny Hopkins have discovered.

FIVE OF THE 64 ecumenical church schoolers "line up" in front of the Church of the Wayfarer. (From left): Tricia Priestley, Tara Ryan, Adam Trosky, Kendra Sikes and Danny Hopkins.

MUSIC HAS BEEN a large part of the church school program. Diane Salyers, one of the teachers, holds Michael Haley on her lap while she plays the piano. Tricia Priestley, meanwhile, experiments with upside down trumpet playing.

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Carmel life

White Oaks Theatre Guild throws first party

THE PLAY was **The Beggar's Opera** but for the 80 some cast members and friends and members of the White Oaks Theatre Guild it was more than that. It was THE BEGGAR'S OPERA, the first play in the White Oaks Theatre in a long time and the beginning of the return of live theatre to Carmel Valley.

The Guild, which was re-organized and re-born last year when Hidden Valley decided to move out to White Oaks Theatre, is being chaired by Mrs. Leon Mink of Carmel Valley, who is busy recruiting new members—the party Saturday evening being one of her methods—and was busy all evening urging people to join as couples—"This is not a ladies' tea group," she kept telling them.

The party-goers watched the beggars perform on stage, and then after the final bows, opened the doors and moved onstage themselves.

Stephen Tosh, musical director of Hidden Valley, played the piano, other members of Hidden Valley joined in with instruments and many people danced, roasting in the still warm air.

The party, which lasted until one, had a bar set-up and a buffet table with sandwiches, dips and fresh vegetable hors d'oeuvres.

Other officers of the White Oaks Theatre Guild are Mrs. Frank Crispo of Carmel Valley, first vice-president; Mrs. Clyde Rayne of Carmel Valley, second vice-president; Mrs. Dale Glasco of Carmel Valley, secretary; and Mrs. Stephen Thigpen of Carmel, treasurer.

People interested in joining the theatre (residence for members does not have to be Carmel Valley) should call 659-2179 or 624-4494.

PROSPECTIVE MEMBERS of the Guild sit on the stage and relax with cool refreshments. They are Mrs. Larry Lichtenegger (eft) of Carmel, Dr. and Mrs. Darrell Jewett of Carmel Valley and Larry Lichtenegger.

STEPHEN TOSH, musical director of Hidden Valley, entertained at the Guild party. Stephen played everything from rock and roll to "Battle Hymn of the Republic."

PETER MECKEL (left), founder and director of Hidden Valley Music Seminars, talks about his plans for the White Oaks Theatre with Mrs. Oliver R. White of Carmel, Clive Rayne of Carmel Valley and Mrs. Leon Mink of Carmel Valley.

CARMEL BUSINESSMEN Robert J. Kaller (left), and Oliver R. White talk over "The Beggar's Opera" at the Saturday evening White Oaks Theatre Guild party.

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Marian Leidig's going to relax

"I THOUGHT it was time to relax and play a little," Mrs. Glenn (Marian) Leidig says after teaching school 27 years.

"Glenn and I are looking forward to going places—like back to the Islands or we might go to Europe."

Marian has operated the Carmel Pre-School for 23 years. Starting in September, she's leasing the school to Mrs. Dick (Millicent) Lawitzke of Carmel.

Millicent has been teaching kindergarten for ten years. Last year she was in charge of the Carmel Pre-School. Dick Lawitzke teaches at Carmel High School.

Second Park girl

HELEN AND WAYNE PARK are the parents of a second daughter, Gina Sylvia, who was born Friday, June 30 weighing seven pounds, three ounces and measuring 20½ inches.

The elder Park daughter is Sheila, age 3.

The Parks, originally from Hawaii, have been in the area about four years. They have lived in Carmel for a year.

Wayne Park is a dentist.

Helping with the two girls is Helen's mother, Mrs. Calvin (Ritsue) Hayama from Kona, Hawaii (the big island). She came right before the baby was born to babysit with Sheila. This is her first visit to the area.

Wayne's mother, Mrs. Yerng-ho (Maryann) Park of Honolulu is coming at the end of the month—about the time that Ritsue Hayama has to return to Kona. Mrs. Park visits with the Carmel Parks about two or three times a year. Mr. Park will come later next month.

Widening ripples

CARMEL ATTORNEY Francis Heisler has recently witnessed widening ripples from the stone he cast in 1969 when he filed suit claiming a human body depletion of the income tax filings for himself and his wife.

Heisler's suit has been the subject of recent wireservice news stories.

The most recent ripple occurred last week when George McGovern, in his acceptance speech, stated, "There is a depletion allowance for oil wells, but no allowance for the depletion of a man's body in years of toil."

When contacted about his part in the McGovern speech, Heisler said he didn't know "where Mr. McGovern picked up the idea," although, Heisler continued, he knows many of the workers in the McGovern camp and may have discussed it with them.

"I also may say that great minds run in the same channels. McGovern may have thought of it on his own, or perhaps one of his advisors thought of it."

Heisler mentioned that last week he received a call from the CBS radio station in Philadelphia wanting him to go on the air with Fletcher Knebel, author of **Five Days In May**. Knebel came out a few weeks ago with a book titled **A Dark Horse** in which he has a man running for president on a platform calling for no tax depletions excepting that of a 33 percent human allowance.

"I assured him," Heisler said, "that there has been a Supreme Court decision stating ideas can occur spontaneously."

Mid-Valley 'green by comparison'

JIM AND CHRIS HINES of Woodland Hills were recent weekend guests of the George Dobrys at their mid-valley home.

Jim is Muriel Dobry's only sibling.

Jim told the Dobrys that in the San Fernando Valley they've had almost no rainfall and said Carmel Valley looked "green by comparison."

In addition to the brown greenery, the Hines appreciated the clean air.

This was the first time they have spent more than just a day in Carmel and Muriel says they fell in love with it, "just like everyone else does."

Chris Hines had a birthday that week, so the occasion, although past, was used as an excuse for celebrating with dinner one night at the Highlands Inn and dinner and Dames at Sea at the Studio Theatre another evening.

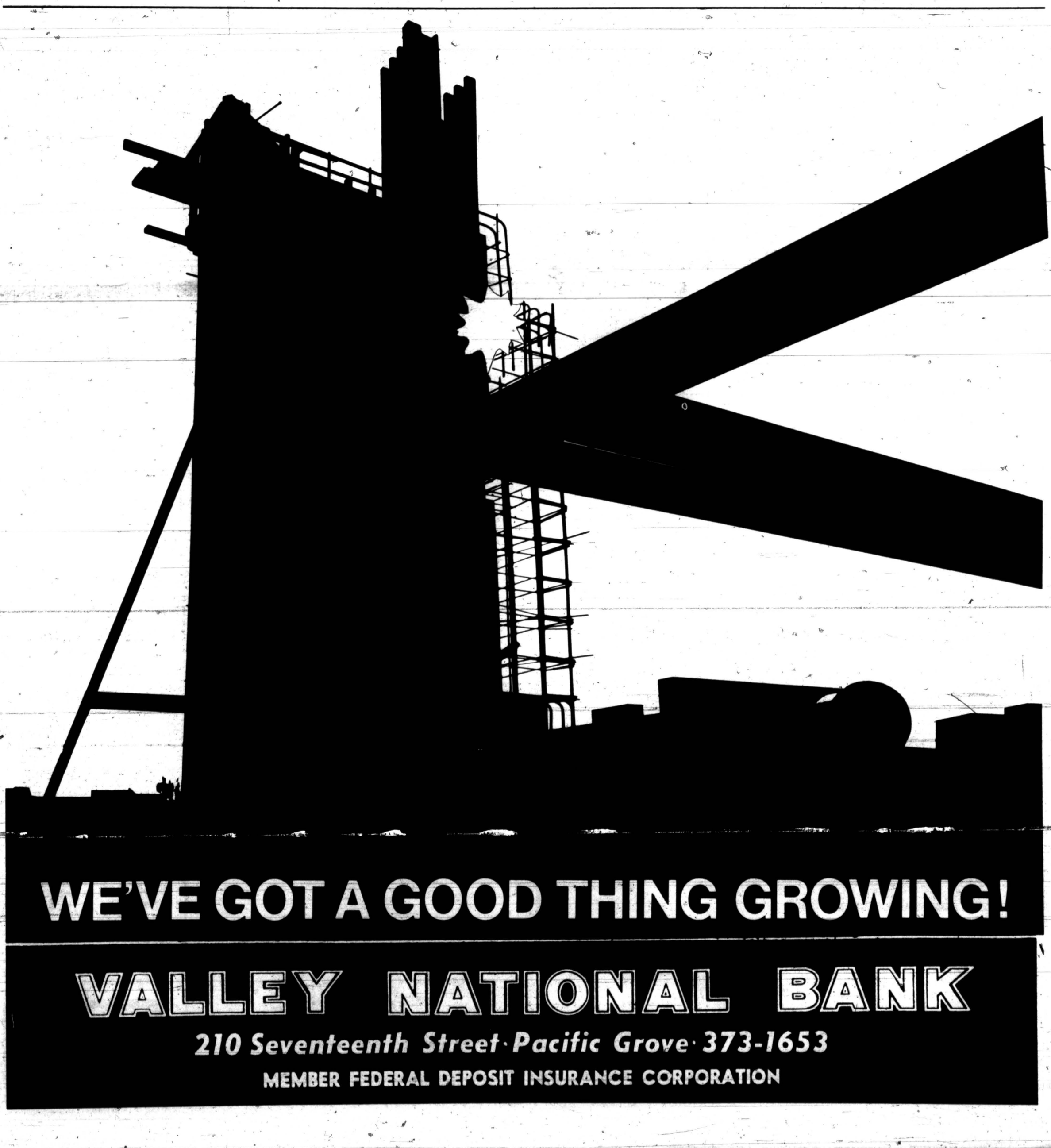
The Hines' spent Saturday on a busman's holiday, touring art galleries in Carmel. They own the Hines' Gallery in Woodland Hills.

Although Jim and Chris opened their gallery with conservative art seven years ago, they've gone in more for more modern, abstract paintings and graphics. At the present time they are really getting involved in the American cowboy art which is enjoying a renewed popularity.

Jim Hines and Muriel Dobry were both raised in Santa Monica.

Ada gets book award

ADA "TEDDIE" SMITH of Carmel was included in a list of ten students who received $50 book grants from the members of the MPC Humanities Division, according to Rod Holmgren, division chairman.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Odello redevelopment plan on agenda for next week

THE REDEVELOPMENT PLAN for the eastern portion of the Odello ranch may or may not be considered by the Monterey County Planning Commission next Wednesday.

A hearing to discuss a proposed 627-unit development east of Highway 1 is listed on the agenda for 3 p.m.

However, following a meeting between County Counsel William Stoffers and members of the planning staff yesterday morning, the planning department will recommend that the hearing be continued to August 9 to give the developers time to submit more detailed information about the plan.

So far, what has been submitted is the now-familiar map showing a 300-unit hotel and 327 residential units clustered on 137 acres on the east, with the western 155 acres shown undeveloped. Accompanying the map is a description of the project, essentially the same as has been under submission for many months.

Because this project is a redevelopment plan, not a normal subdivision, the procedure is somewhat different from the normal progression of public hearings.

After the planning commission reviews the redevelopment plan, its action will be to recommend a preliminary development plan to the board of supervisors, sitting as the county's redevelopment agency. The supervisors will then come up with a final redevelopment plan, which will be submitted back to the planning commission for approval and then be returned to the supervisors for final approval.

At the point at which the final redevelopment plan is approved by the supervisors, considerations of rezoning become moot.

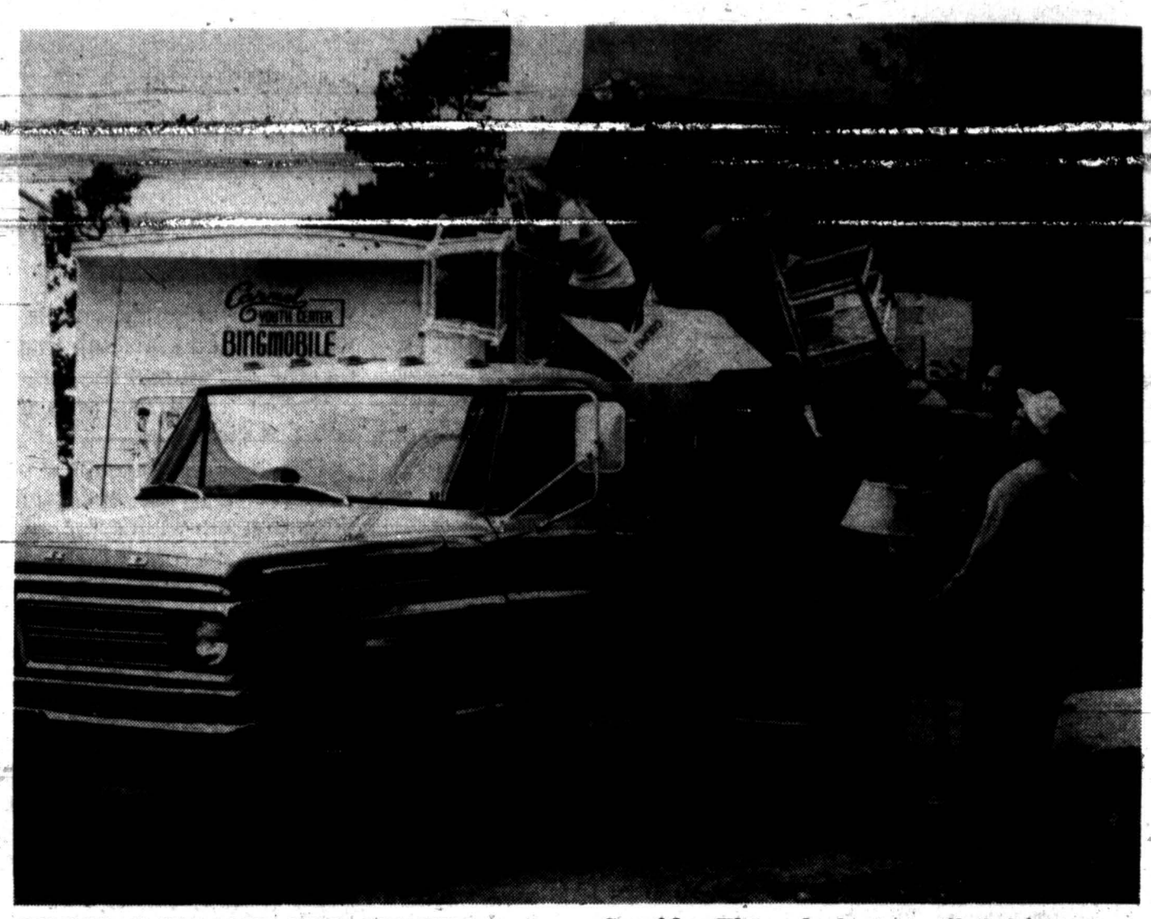
At their meeting last Tuesday, the supervisors continued consideration of rezoning for the Odello ranch to Aug. 29.

Meanwhile, representatives from a group of concerned organizations have formed an ad hoc committee to explore ways of acquiring all of the Odello artichoke fields for public ownership and control.

The specific objective of the group is to effect a joint powers agreement under which local public agencies could acquire the entire 292 acres of Odello land "for continued agricultural use or such other open space use as would best serve the community," according to a statement issued Monday.

Representatives of the following organizations are participating: Carmel Valley Property Owners Association, Carmel Meadows Property Owners Association, Rancho Rio Vista Property Owners Association, Coast Property Owners Association, Monterey Area Conservation Coordinating Council, Carmel Area Coalition, Nature Conservancy, Carmel Citizens Committee, OLAF, the Carmel Sanitary District and the City of Carmel. Others are expected to join.

"Preliminary discussions have been held with those local agencies in a position to implement any acceptable plan which might be developed. Response has been encouraging and additional meetings are planned," the ad hoc committee statement said. Representatives from many of the organizations participated in a private meeting last Thursday. Further meetings were to be held this week.



JENNY (left) AND SUE JENSEN load chairs on a Carmel Youth Center truck with the help of John Cherry and Jack Giles. Jack is the Youth Center Director. The Center is presently engaged in its annual last-two-weeks-in-July rummage sale, which is held at the M.P.V.S. Thrift Shop in Seaside. The sale lasts until July 28, but collections of new and used goods (tax deductible) are made all year long. Call 624-3285 for pick up. Donations may be left at the Youth Center at Santa Fe and Fourth. (photo by George T.C. Smith)

Pine Needles

Susan Mason accepted by Florida theater group

FOUR HUNDRED and thirty-six young people applied for the Asolo State Theater's Summer Company this year. Out of these, only 42 obtained coveted positions in one of the three Florida State Theater's Summer training groups: The Non-Equity Company, The Student Company, and The Apprentice Company. Susan Vaneta Mason, granddaughter of Meta N. Bailey, 7056 Valley Greens Circle, was one of those accepted by the Asolo as a member of its Non-Equity Company.

Susan is a graduate of Menlo-Atherton High School and attended Purdue University from 1964-66, San Jose State College from 1966-69 and the University of Minnesota from 1969-70. She gave up a McKnight Fellowship at the Guthrie Theater to marry John William Gerth, the technical director at the Idaho State University where she is completing her graduate work. This summer at Asolo she is playing the role of the Widow in **The Legend of Sleepy Hollow** and will understudy the role of Smeraldina in **The King Stag.**

Singing ladies wanted for barbershop harmony

Local women interested in learning to sing barbershop harmony are invited to attend a meeting Tuesday at 8 p.m. in the library of Carmel High School. The meeting will be conducted by Mrs. Nita Fallis of Pebble Beach, in the interest of organizing a chapter of Sweet Adelines, Inc., an international four-part harmony organization for women.

John Ribonson of Carmel will direct the new group. He is a member of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, has sung in many quartets, and directed the Sweet Adeline chapter in Salinas when it was organized.

"Sweet Adelines is a civic service-hobby organization for women," Mrs. Fallis said. "Each chapter is a chorus of 20 or more members who learn to sing barbershop harmony. Eventually the group will be available to sing at various civic functions and entertain charitable groups. It's a lot of fun and, of course, very rewarding.

"The Tuesday meeting will be a get-acquainted affair. We'll learn a little bit about Sweet Adelines, but mainly the meeting will be devoted to introducing barbershop singing to the group. Musical knowledge is not necessary to sing with this prospective chapter. If you like to sing and want to contribute a few hours each month to civic service, you'll enjoy Sweet Adelines."

Further information may be obtained by calling 372-3464 or 624-9023.

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FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F 5055-8

The following persons are doing business as: SEVEN SEAS at Dolores Street between Ocean and 7th, Carmel, California 93921.

BRUCE D. GRIMES
Post Office Box 49
Carmel, Calif. 93921
OLIVE D. GRIMES
Post Office Box 49
Carmel, Calif. 93921

This business is conducted by husband and wife.

BRUCE D. GRIMES

This statement was filed with the County Clerk of Monterey County on June 18, 1972.

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI, County Clerk
By J.R. Espinosa, Deputy
Expires Dec. 31, 1976

Dates of Publication: July 6, 13, 20, 27, 1972

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THE MIRACLE SWEEPER
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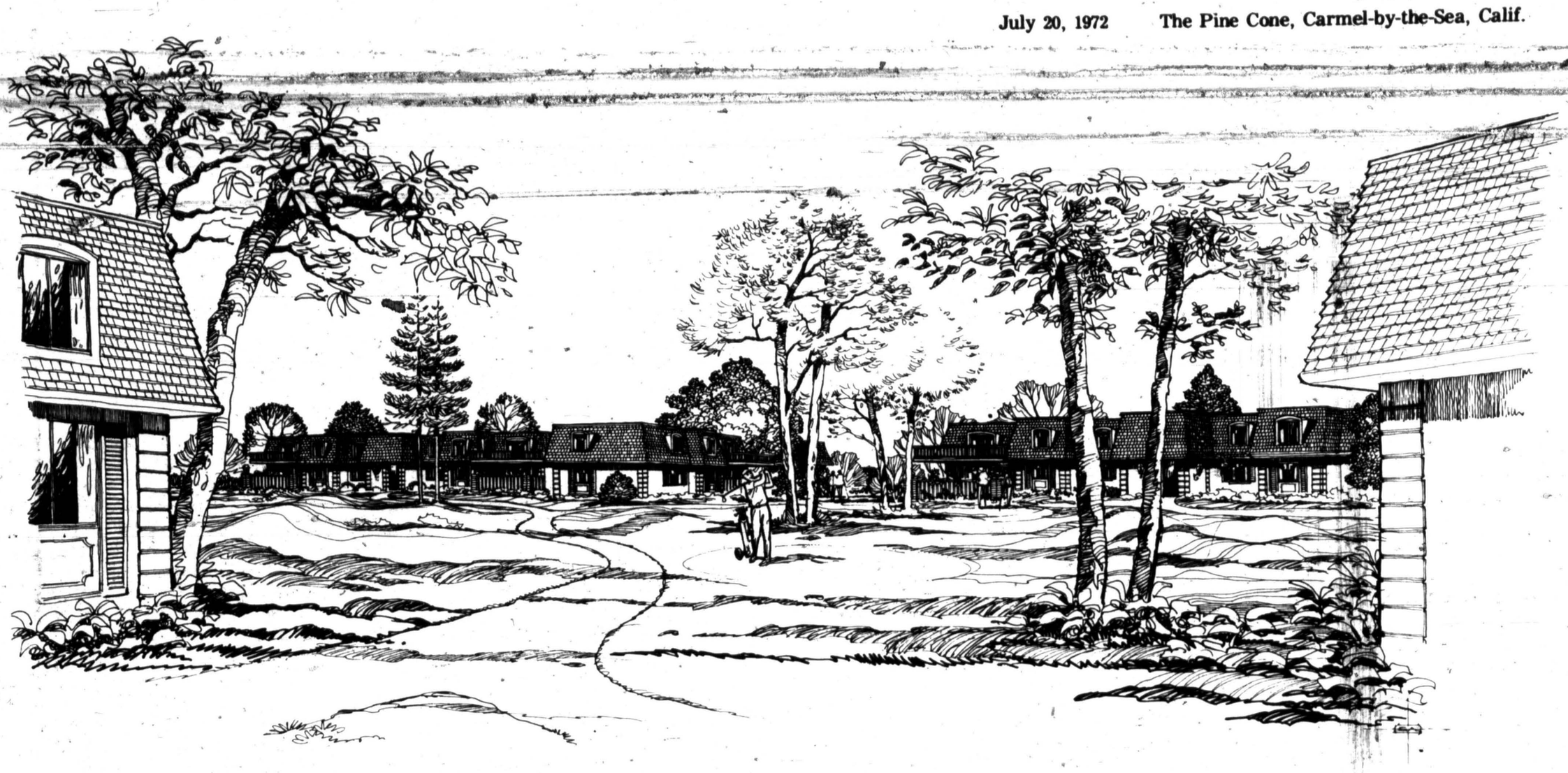


THE PROPOSED Carmel Apartments condominium development would be constructed after the addition of seven feet of fill to protect against flooding.

Hearing Wednesday on rezoning for 90 condominiums near river

The Monterey County Planning Commission will hold a public hearing Wednesday on an application to rezone nine acres of property adjacent to the Carmel River to allow the construction of 90 condominium units.

The property lies between the north bank of the river and the Mission Fields development and is directly west of the Carmel River Inn.

Six of the nine acres were rezoned in 1967 to the R3DB4S classification, allowing for density of 18 units per acre. This property, owned by Firmin Gryp, Howard Bucquet, Myron Etienne and the Jade Tree Corporation, would be augmented by the additional three acres immediately to the west to allow for an overall density of 10 units an acre.

The applicant is San Rafael attorney Thomas Schaal, who will purchase the property if it is rezoned ST (Special Treatment) to permit condominium development. The present classification allows high-density apartment or transient accommodations; the change to ST would clear the way for the sale of condominiums.

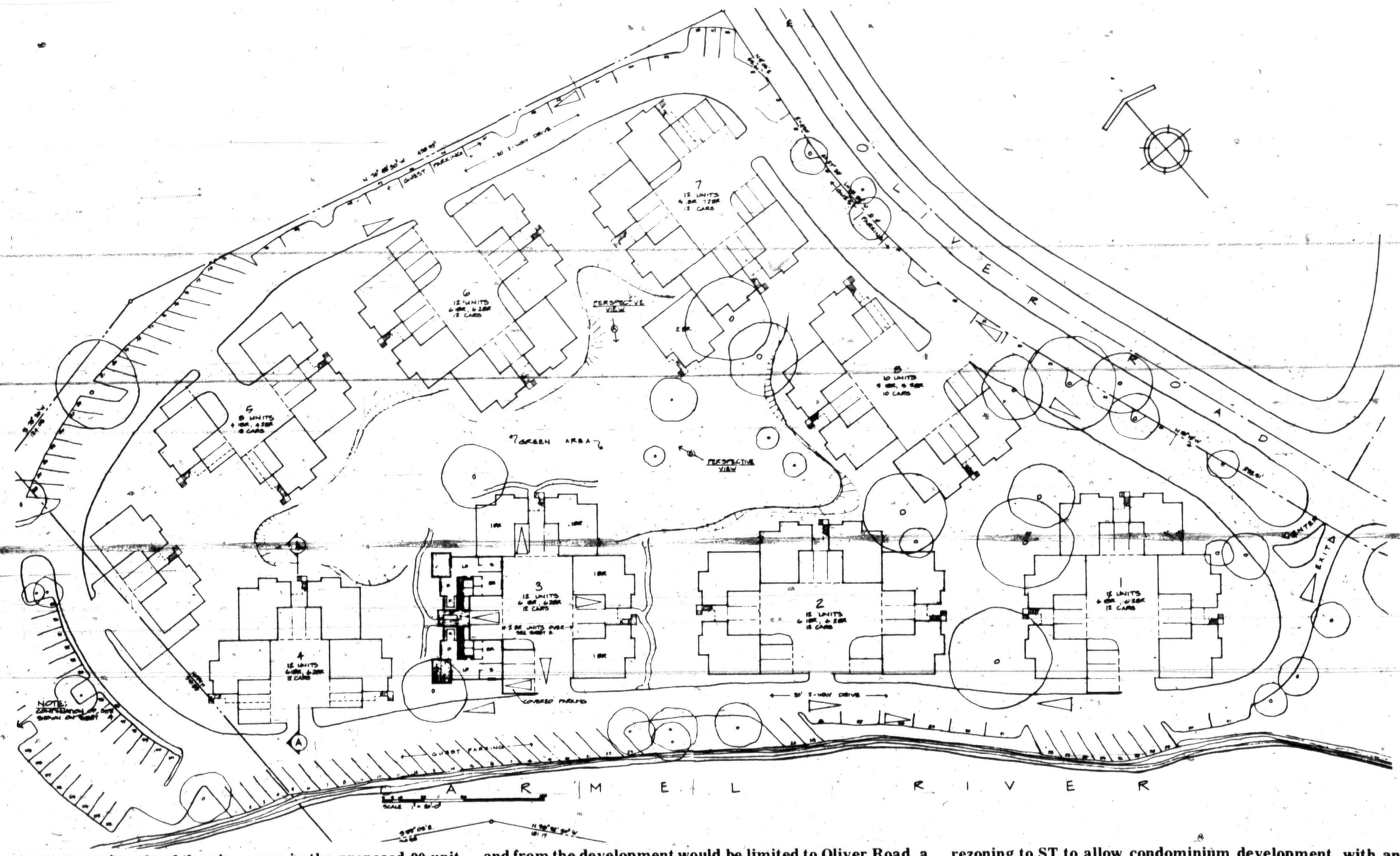
When the six acres were rezoned in January, 1967, several restrictions were placed on the property. Chief among them was the stipulation that access would be allowed only through Highway One by way of Oliver Road. The site plan submitted by Schaal conforms to this restriction, although Carl Hooper of George Bestor and Associates, engineers for the development, said that he hoped the planning commission would permit additional access through Mission Fields immediately to the north. He pointed out that such access would also give Mission Fields residents an alternate route in and out of their development.

Hooper said that the site would be raised seven feet by adding fill to make the development flood-proof against the 100-year flood as defined by the Army Corps of engineers. He said the original concept was to construct two-story buildings, with the living space over carports that might have been subjected to flooding. Under the discarded plan, additional diking would have been built.

Hooper added that the major consideration in changing to the ground-level concept were marketing studies which indicated that the adults who would purchase such condominiums disliked living units over carports.

Most of the density in the proposed development would be confined to the six-acre site. The site plan for the three acres to the west shows a large lake, which is the drainage sump for Mission Fields Development Number 1 directly to the north.

The hearing will be held at 11:20 a.m. in the supervisors' chambers in the county courthouse in Salinas.



SITE PLAN for six of the nine acres in the proposed 90-unit condominium development between the Carmel River and Mission Fields. The Carmel River Inn and Highway One are immediately to the right (east) of the development. Access to and from the development would be limited to Oliver Road, a restriction placed on the property when it was rezoned for high-density residential development in January, 1967. The applicant, San Rafael attorney Thomas Schaal, is requesting rezoning to ST to allow condominium development, with an overall density of 10 units per acre.

Supervisors OK 88c fire protection tax for unincorporated areas near Carmel

The Board of Supervisors accepted the recommendations of the County Service Area 43 (Fire Protection) Advisory Committee at their budget meeting Monday, and approved a tax rate of 88 cents per $100 of assessed valuation (retroactive to July 1, 1972) to provide fire protection for the unincorporated areas surrounding Carmel. (See map for boundaries of CSA 43).

According to the plan which the Advisory Committee recommended to the Board of Supervisors, the tax monies will be used to:

(1) Build "A Fire Station capable of providing space for future needs" on the three-quarter acre parcel at Carmel Rancho Shopping Center which was donated for that purpose;

(2) Purchase "a new 1250 gallon-per-minute Pumper Truck, fully equipped for **Structural fire fighting**," this item to "be put out for bids;"

(3) Allow the County to "contract with the State Forestry for the manning of this new truck with a four-man crew (around the clock) and ancillary services, i.e., dispatcher, clerk, etc., on a pro-rata basis as is now done with our present equipment."

The proposed fire station at Carmel Rancho would be "for exclusive use" of CSA 43, while the fire truck and crew stationed at Carmel Hill will continue to be shared with CSA 42 (Del Monte Forest-Pebble Beach area.)

The approval of the recommended plan by the Board of Supervisors marks the culmination of much concerned long-term planning by the Advisory Committee of CSA 43, Mssrs. O.N. Ford, Donald G. Hubbard, Edwin L. Rich, H.P. Seymour and St. E.P. Tyner.

An information sheet distributed by the Advisory Committee to residents of the affected area states:

"CSA 43 had its inception early in 1965 when a group of public-spirited citizens, at that time affiliated with an organization known as Carmel Unincorporated, agreed that positive steps must be taken to provide an acceptable minimum of fire protection for the unincorporated areas. Initially small citizens groups and property owners associations took action to obtain adequate fire hydrants for their respective neighborhoods through the formation of separate service areas. (Hydrants installed for a service area cost nothing for installation, whereas, when ordered by individuals or developers, the cost per hydrant is between $400 and $500.) Among those who helped launch the project which later was to become CSA 43 were John S. Coates, Dan Daly, H.P. Seymour, Harold C. Arnot, Major General James H. Phillips, Colonel St. E.P. Tyner, and many others.

"The service area was actually formed by the Board of Supervisors in 1965 with the understanding that the CSA was solely for the purpose of providing fire protection. This new service area took over the responsibility for adequate fire hydrants and at the present time, it is believed that no house in the Area is more than 400 feet from a regulation fire hydrant.

"In order to minimize costs, Service Area 43 joined with Service Area 42 (formed at the same time) which comprises the Del Monte Forest-Pebble Beach area. By providing for a small surplus in taxation, within one year these service areas were able to purchase a modern **structural** fire fighting pumper truck which is stationed at the Carmel Hill Forestry Station. Again, **to hold down costs**, a contract was entered into with the State to provide **specially trained structural fire-fighting crews around the clock which are specifically assigned to our truck and can not be diverted to any other use.** There were many other advantages to this course of action. Through such a contract, we pay only a pro-rata share for other required services, such as around-the-clock dispatcher, truck and radio maintenance and required administrative service. If we had established a completely separate operation, we would have had to pay the **full** salaries of such extra personnel instead of a **share** of these costs."

Although it seemed that CSA 43 had their fire protection needs well in hand, two factors arose which required them to make plans to provide more adequate fire protection on their own, rather than relying on the Division of Forestry.

First, as the Advisory Committee explains, "The County Board of Supervisors warned the public that the existing policy (wherein the County contracted with the Division of Forestry to provide fire protection for unincorporated areas during the five and a half months fire season each year) would soon have to be terminated. It must be conceded that this contract **did** discriminate against those tax payers within incorporated areas who not only provided their own fire protection, but through taxes paid into the County helped pay for rural fire protection.

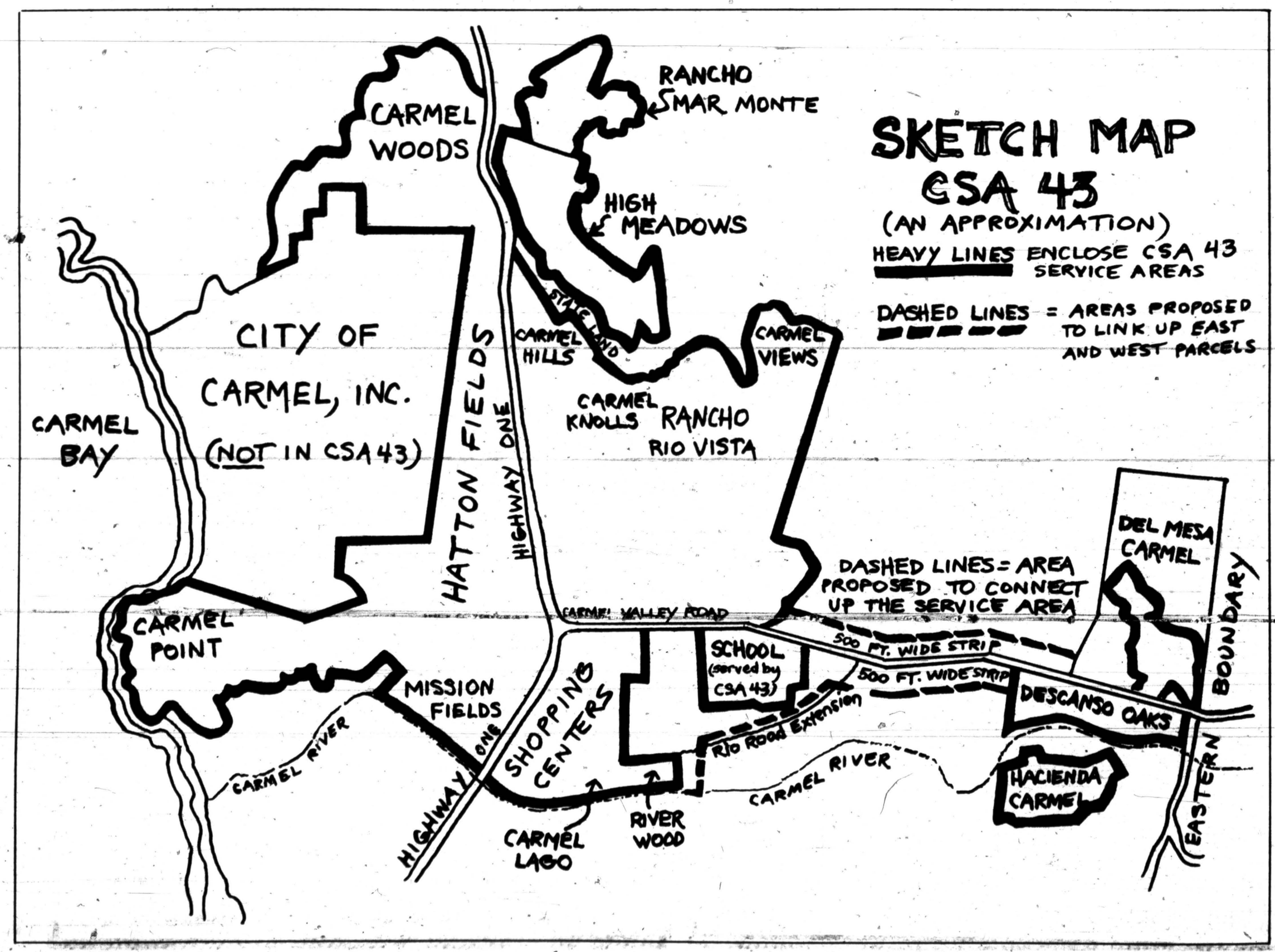
"As predicted, a state law was passed which prohibited counties from paying for such rural fire protection services on and after 1 July 1971. In order to give rural residents a final opportunity to organize their own services, the Supervisors did find funds to extend the contract until 1 July, 1972. This contract has now expired and there are no county funds available to provide such protection."

Each County Service Area must now make its own fire protection plans and rely on its own resources, and, according to the Advisory Committee of CSA 43, "many unincorporated areas have been caught unprepared and are desperately striving to solve their fire protection problems with no equipment and no funds available to them. In CSA 43 we are pardonably proud that **we have planned ahead** for this contingency and believe we are prepared to meet the challenge. **(One new Service Area, Mid-Valley CSA No. 59, is faced with the necessity of imposing a tax rate of one dollar per hundred or more in order to provide a very minimal service while accruing funds for purchase of equipment.)**"

The second factor which compelled CSA 43 to recommend establishing a fire station in the unincorporated areas around Carmel took place in 1971, when, as the Advisory Committee reports, the "Pacific Fire Rating Bureau (now known as Insurance Services Offices, Pacific Region Office), which services all insurance companies with rating information, **changed the classification of residences within CSA 42 and CSA 43 from a SEVEN to a TEN. On a $40,000 home this meant an increase of $112.00 per year (from $246.00 to $358.00).** Home owners whose policies were renewed during this period are painfully aware of this increase. The two Advisory Committees of CSA 42 and 43 immediately went to work and prevailed upon the Rating Bureau to review and reappraise our situation. It required several weeks for this to be done. Finally, upon our agreement to increase our fire crew by two additional men (around the clock), they restored our Class Seven Rating. But they also made certain recommendations which should be followed to provide satisfactory services. These recommendations included an additional fire company (truck and crew) to be stationed in the Carmel Valley east of Route One, an additional fire company to be established within the CSA 42 area, and a third company to be near the [illegible] of Carmel Hill which is actually the location of our present truck."

It was at that point that the Advisory Committee "was faced with the problem of recommending to the Board of Supervisors those minimum measures that must be taken to provide an acceptable level of protection at the lowest cost to the Taxpayers." And since "the recommendations of the Rating Bureau were almost identical with the long-range plans which have been under discussion since the CSA was originally formed," the CSA 43 Advisory Committee began to formulate the plan which has now been approved by the Board of Supervisors.

In actuality, the new tax rate of 88 cents per $100 of



assessed valuation (the former rate was 35 cents per $100 in fiscal 1971) will still represent a savings to homeowners in CSA 43 because of their lower fire insurance premiums. As the Advisory Committee explains it, while the "Committee considers the protection of life and property to be the all important requirement, we wish to point out comparative insurance rates which further support our recommendations:

"On a home having a market value of $40,000 (as an example), the assessed valuation is 25 percent, or $10,000. At 88 cents per hundred, fire protection would cost $88 per year.

Insurance on this house at a Class 10 rate	$358.00
Insurance on this house at a Class 7 rate	246.00
Savings per year on insurance	$112.00
Tax cost per year	88.00
Net savings per year	$ 24.00

"It is, thus, readily apparent that the above owner would not only have more than double his present fire protection but would save $24.00 per year over what it would cost for insurance if, due to our failure to act on the Fire Raters' recommendations, the rate would again be established under Class 10 costs."

While the Advisory Committee felt that "without prompt and adequate measures on our part," the fire insurance rate in CSA 43 "can be expected to rise again," they feel "hopeful that, with the new station and equipment, we may even qualify for a Class VI rate which would mean, on the example above, another $25. savings."

The Advisory Committee also considered the possibility of establishing a volunteer fire department, but their "investigations show this to be impracticable. It may be possible to augment our program with volunteers at a later date. At this time, in order to meet all requirements we must have crews of professional fire fighters."

The Advisory Committee believes "that the new Fire Company can be in operation about January first of next year. It will require several months to build the fire station and receive delivery on the new truck. When this new program becomes operational, the residents of this Area will have:

(1) A first class 1250 gal-per-min fire truck, fully equipped, at the Rio Road station. A four-man crew (around the clock), Dispatcher and other ancillary services on a pro-rata basis from Carmel Hill Station;

(2) Our present 1000 gal-per-min pumper now stationed on Carmel Hill and shared with CSA 42. A four-man crew with this truck 24 hours per day.

(3) A total response of two modern pumper trucks and eight fully-trained and experienced firemen."

Bach Festival concert for young listeners Tuesday

Music with special appeal for young people, students in elementary and secondary schools, will be featured in the Concert for Young Listeners by the Carmel Bach Festival Orchestra and Chorale on Tuesday at 3 p.m. in Sunset Theatre.

Maestro Sandor Salgo will conduct the one-hour concert and provide program comments. Featured soloists will be Louise Di Tullio, piccolo, Edward Haug, trumpet, Raymond Duste, oboe, and Jean Stevens, oboe—all members of the Festival Orchestra.

Highlights of the 35th Festival concerts will be offered for the young people. **Concerto in D major for Trumpet and Oboes** by Johann Frederich Fasch; **Concerto for Piccolo** by Antonio Vivaldi, and J.S. Bach's **Brandenburg Concerto No. 1**, Menuetto and Allegro movements, are included on the program, along with two movements of Vivaldi's **Concerto in A minor.**

The Bach Festival Chorale will join the Orchestra for a Gabrieli motet, **Buccinate.**

Tickets for this concert are priced at a student-available 50c and may be obtained at the Carmel Bach Festival box office, Room 11, Sunset Cultural Center. Tickets will be available one hour before the concert at the theatre box office.

No adults will be admitted unless accompanied by a student listener, and students under ten years of age must be accompanied by a parent or near-adult substitute.

INVESTORS NOTE:

Investors should be happy to learn that Carmel's Harrison Memorial Library is now subscribing to eight of the Moody's Investor's Services.

Reference Librarian Sheila Baldridge said the following Moody's reports are now available: Industrial Manual; Public Utility Manual; Bank and Finance Manual; Transportation Manual; Stock Survey; Bond Survey; Handbook of Common Stocks; and Dividend Record.

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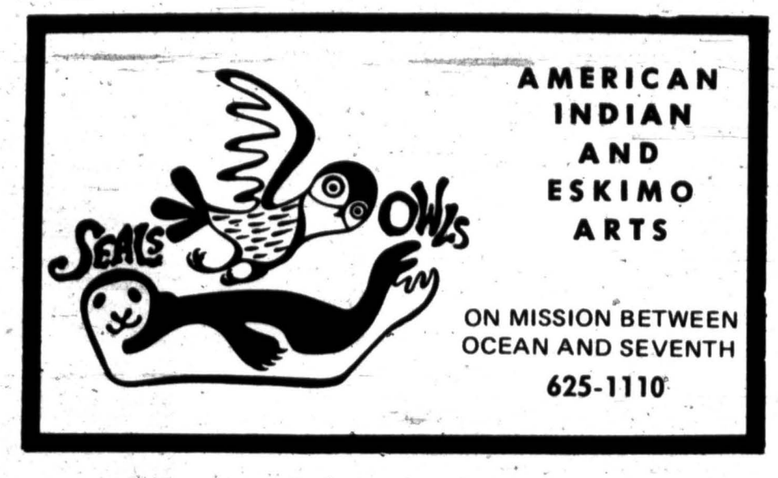
Noted photographer Lee Friedlander to lecture Saturday

Lee Friedlander, photographer and Guggenheim Fellow, will give a lecture and slide presentation on his own work in Room 4, Sunset Cultural Center, Saturday at 7:30 p.m.

Friedlander has exhibited at the Museum of Modern Art and the George Eastman House in New York, as well as numerous museums and galleries throughout the country. In both 1960 and 1962, he received Guggenheim Fellowships for photographic studies of the changing American social scene.

He has taught at the University of Minnesota, the Art Institute of Chicago and the University of California at Los Angeles. His photographs have been published extensively and are included in the recent Documentary Photography edition of the Time-Life Series of Photography.

The lecture will be one aspect of the weekend field workshop sponsored by the Friends of Photography. Admission to the lecture is $1.50 per person. For further information on either the lecture or the workshop, call 624-6330.



Arts, crafts festival at Mission July 30

Carmel Mission will hold its annual art and crafts festival Sunday, July 30 from noon to 5 p.m. in the Mission Courtyard.

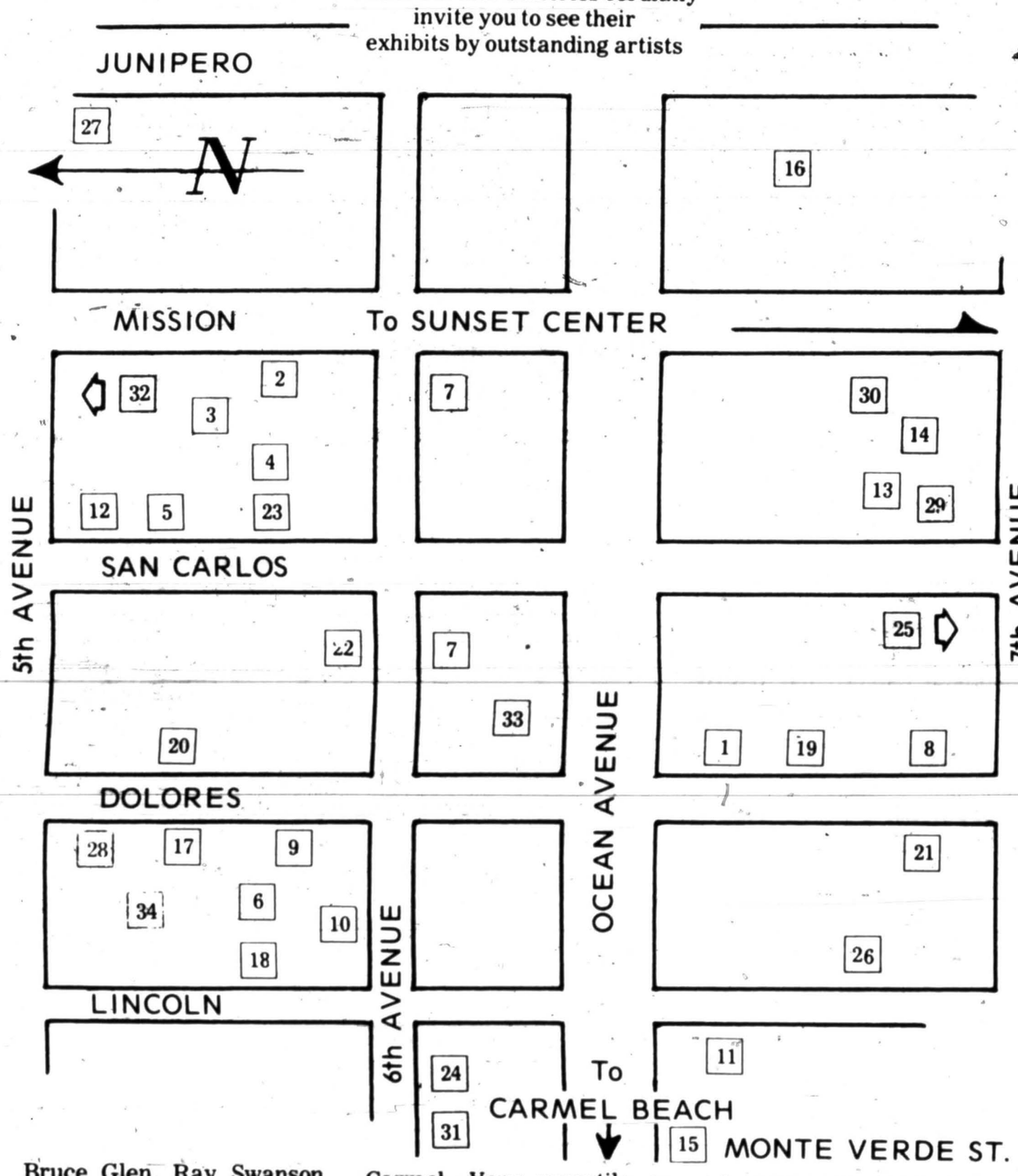
Local artists and craftsmen who are interested in displaying and offering their creative items may pick up application and registration blanks at the following locations: Artist's Palette, Dolores and Sixth; Studio Art and Supplies, San Carlos south of Ocean; or contact Dick Edwards, chairman (624-9676) or write P.O. Box 5032, Carmel.

In addition to the arts and crafts displays, live music and refreshments are planned for the afternoon.

The public is invited and no admission or other charge will be made.

Carmel Art Galleries

These Carmel Galleries cordially invite you to see their exhibits by outstanding artists



1 **richard danskin GALLERIES**
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624-0222

2 **EMILE NORMAN GALLERY**
Mission between 5th & 6th
10:00-5:00 daily including Sundays
Telephone 624-1434
An ever-changing exhibit of the most recent work of this great artist is shown here exclusively.

3 Contemporary Paintings by **HELEN B. DOOLEY**
Enamels, woodcuts, etchings
Early American paintings.
DOOLEY GALLERIES
San Carlos bet. 5 & 6 thru the Mall, Carmel.

4 **HAROLD SHELTON STUDIO GALLERY**
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OPEN 10-6 DAILY
San Carlos bet. 5th & 6th In The Mall
624-8880

5 **LAKY GALLERY**
American Artists & Artists from Abroad
San Carlos between 5th & 6th
11-5 Daily - 1-5 Sunday
624-8174

6 **MATRIX II**
Su Vecino Court, upper level; Dolores betw. 5th & 6th. 10-5 everyday exc. Mon. & Tues. Original metal sculpture by Douglas Purdy.

7 **ZANTMAN ART GALLERIES**
2 LOCATIONS:
6th Ave near Mission Str.
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Month of July: Featuring **GERALD STINSKI**
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8 **CASA DOLORES GALLERY**
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P.O. Box 6255

9 **JAMES PETER COST GALLERY**
Dolores bet. 5th & 6th
Hours: 11 to 5 p.m. Closed Sundays. Phone: 624-2163. One door south of the Carmel Art Association.

10 **ROSEMARY MINER'S GALLERY AMERICANA**
Featuring outstanding contemporary American artists: Rosemary Miner, Bruce Glen, Ray Swanson, Andre Gisson, Larry Toschik, Herbert Parrish, Russ Shears, Monte Anderson, Richard Ward, D. Roe Brown, Al Proom, Paul Tapia, Louis Heinzman and others.
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11 **GALERIE DE TOURS** and 22 (2 locations)
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Hours 10:30 a.m. - 5 p.m.

12 **LUCIANO'S ANTIQUES**
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13 **JACOBS GALLERY**
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Exclusively Ralph Jacobs of Carmel. Very versatile as contemporary -- traditional -- impressionist. Phone 624-5955.

15 **GALERIE DE FRANCE**
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16 **THE CROSSROADS**
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Ocean Ave.
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17 **CARMEL ART ASSOCIATION**
Carmel's oldest and only artist owned, artist operated gallery. New work by well known members exhibited monthly. Between 5th & 6th on Dolores Street. 624-6176.

18 **D. LOGAN HILL**
Fine Art Gallery
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Lincoln between 5th & 6th
624-9664
Seascapes-Landscapes and Figures on Silk also
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and Sculptures

19 **VILLAGE ARTISTRY**
Dolores, south of Ocean
Hours: 10 to 5:30 Daily. 11 to 4 Sunday. 624-3448.
Featuring the works of local artists and craftsmen.

20 **FIRESIDE GALLERY**
Between 5th & 6th on Dolores St., Pantiles Court - 624-1416.
Featuring American and European Artists, including oils, watercolors, sculpture, ceramics, fused-glass, Oriental Art.

21 **CHINA ART CENTER**
Dolores bet. 7th and Ocean
Tel. 624-5868
Specializing in Chinese antiques, paintings, jade and opal jewelry.
Hours 11 a.m. - 5 p.m.

23 **THE RON GRAUER GALLERY**
San Carlos between 5th and 6th on the mall.

24 **PINE INN GALLERY**
Exhibiting the recent oil paintings of Susan Hale Keane. Sensitive bold portraits with an old world elegance. Open seven days a week 10-5. 624-0340.

25 **FRIENDS OF PHOTOGRAPHY**
One of the nation's most distinguished fine art photography galleries.
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26 **JACK LAYCOX GALLERIES**
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27 **FORGE IN THE FOREST**
A work shop gallery. Metal sculpture by Donald Buby.
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28 **ARTISTS HABITAT**
Dolores and 5th, upstairs across from Post Office
The finest art material store in Carmel combined with a gallery showing Vera Gee's impressionist art.

29 **THE LANGFORD GALLERY**
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Landscapes - Marines and Local Scenes by Don Langford.

30 **THE CONNOISSEUR GALLERY**
featuring three centuries of fine art. Oil paintings, water colors, engravings, lithographs, collages and sculpture by internationally known artists of the past and present.
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31 **HELEN BARKER GALLERY**
6th between Lincon and Monte Verde, in the Pine Inn block. A continuous showing of Helen Barker's fine seascapes, landscapes, florals and still life. 624-6712.

32 **GEORGE E. MONTGOMERY**
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Old traditional and primitive paintings, portraits, landscapes, still lifes. Specializing in 18th Century antiques with emphasis on American Furniture.

33 **GARCIA GALLERY, INC.**
A continuous and exclusive one-man show of paintings by Danny Garcia. The artist is a contemporary American impressionist with a growing reputation in the U.S.A. and abroad.
Sixth and Dolores, Carmel
Open Daily
10:00-5:00
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34 **SKAALEGAARD'S SQUARE-RIGGER ART GALLERY**
Los Cortes Bldg., Dolores at 5th, Est. 1966. Open daily 10:30 to 5:00. P.O. Box 6611, Carmel. Tel. 624-5979
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Summer mood in new group exhibition at Art Association

A summer mood and aesthetic concern for space emanates from the new exhibition of paintings and sculpture by 25 Carmel Art Association artist members now on public view in the association's main gallery room, Dolores near Sixth.

Prominently installed is a large canvas by Keith Lindberg. Rendered in the artist's typical yellow-green, cadmium red and cerulean blue palette, Lindberg's painting presents figures in a summer landscape and suggests depth by the conventional Renaissance perspective where forms diminish in size from foreground back to a centralized vanishing point on the horizon line. To achieve this effect Lindberg painted a sequence of cubic tables crowded one in front of the other thereby forcing the viewer to enter his picture by visually stepping from cube to cube until the figure, at the end of the path, is met.

Mary Beach's "First Sitting" relates to the Lindberg canvas in color yet manages to dispense with formalized space and creates instead an airy atmosphere whereby space is clearly defined and breathes about the individual objects occupying her picture plane.

The aesthetic preoccupation with space continues in the exhibition with the introduction of movement in Pat Cunningham's "Fast Work Wyoming." The cowboy subject, chasing a longhorn, allows Miss Cunningham to establish motion through space in the manner of the early Futurist painters who rendered visual motion by blurring edges in a staccato sequence of planes.

S.C. Yuan probes the space beyond the format in a canvas which utilizes the abstract expressionist device of spattering and pushing color away from the center to the edge of the picture surface. With his canvas titled "Snow" Yuan makes his pictorial space spill over the edge out into the environment surrounding his painting. A little more constrained yet similar in intent is Howard Bradford's "Black and Sienna."

While not as concerned with space as the above, an additional group of paintings included in the exhibition relate to each other and the mood of the show by their warm summer tones. Reed Farrington's "Reclining Figure" in intensely hot values exists as a fitting companion to Jeanne Bellmer's ochre and sienna "Landscape No. 1." Shirley Holt's "The World Above" records the arid tints of dry summer grass beneath the branches of a coastal oak while Reginald Machado's "Little Oaks" and Nancy Johnson's "Rancho Don Juan" establish the heat of summer in the Carmel Valley.

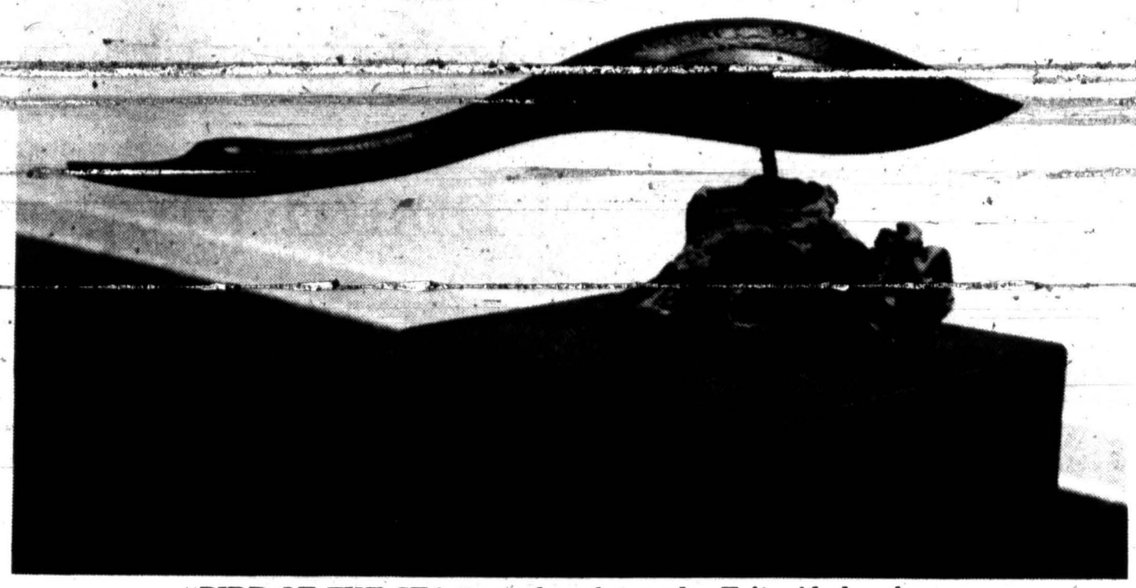
Strikingly individual notes in the exhibition are sounded by the works of Vern Yadon, Molla Moss and Eve Tartar-Brown. Yadon, a new artist member of the association, firmly establishes his position as a watercolorist in complete command of his medium by "Two Jays," a low-key, sensitively painted paper of two jays pecking about some dwarf oriental iris. Also low-keyed, but intensely luminous are two of Miss Moss' intimately-sized paintings which achieve their beguiling effect by progressive overlays of color planes which manage also to retain the tactile quality of the painting medium itself.

Eve Tartar-Brown's constructions, based upon a philosophical concern with the positive and negative, challenge the viewer by the variety of ways in which the artist explores her theme. In some the positive element is presented in ascendency; others push the negative elements to the foreground and relegate the dominant positive to the background; others explore the positive and negative elements of sound in iconographic form. All demonstrate an uncompromising and creative intellect manipulating plastic means to best effect.

Among the sculptures included in the exhibition Fritz Abplanalp's "Bird of the Sea" reiterates the concern with space demonstrated by many of the paintings in the same show. With neck outstretched in a slow s-curve Abplanalp's bird suggests the infinity of great seas and distant horizons and is thus in keeping with the mood of the total display.

The exhibition will continue through August 2 and is open to the public during regular gallery hours, 11 a.m. to 5 p.m. daily, including Sundays.

"FIRST SITTING," collage by Mary Beach currently on view in the exhibition of New Paintings and Sculpture at the Carmel Art Association gallery, Dolores near Sixth.



"BIRD OF THE SEA," wood sculpture by Fritz Abplanalp currently on display in the New Paintings and Sculpture exhibition at the Carmel Art Association through August 2.

Rare Edward Weston photographs go on view at Friends of Photography

The second of two exhibitions of Edward Weston photographs opens Saturday at the Friends of Photography Gallery in Carmel.

One hundred and twenty photographs have been picked from the complete set of 832 prints personally chosen by Weston in 1953 as representative of his life's work and printed under his direction by his son, Brett Weston. The complete set was made available to the Friends of Photography by a private collector.

The main intent of this second exhibit is to reveal the many sides of Edward Weston which have not generally been seen or appreciated by the public. Included in the show are a generous sampling of Weston's humorous and satirical prints, clouds, dunes, figure studies and photography from his last years at Point Lobos. Most of the works have not been previously published and many have not been previously viewed. The exhibit continues until August 27.

The public is cordially invited to the preview showing on July 21, from 8 to 10:30 p.m.

The Friends of Photography Gallery, one of the nation's most distinguished fine art photography galleries, is a non-profit organization with nearly 1,000 participating members from around the world. Among its trustees are such noted photographers as Wynn Bullock, Minor White, Brett Weston and Ansel Adams. The gallery is located at Sunset Center on San Carlos at Ninth. Gallery hours are from 1-5 p.m. daily, closed Mondays. For further information, call 624-6330.

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AH/Artists habitat

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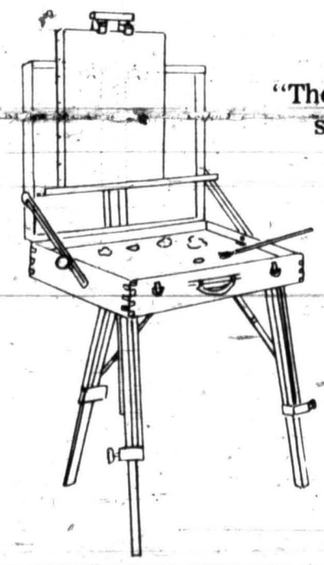

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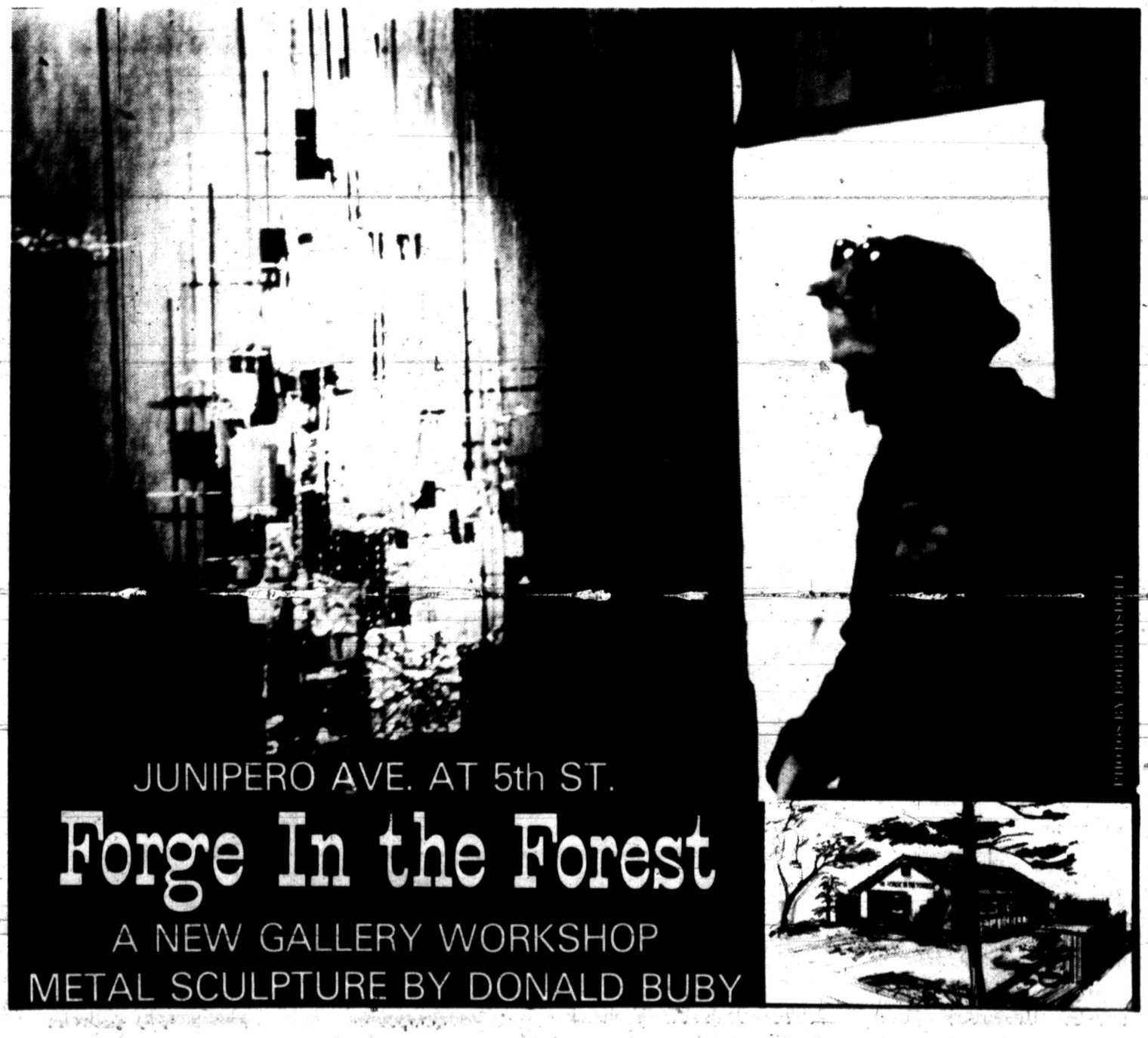

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METAL SCULPTURE BY DONALD BUBY

To cushion impact of State tax change:

School board proposes 12½c tax increase

Trustees of the Carmel Unified School District voted 3 to 1 last week to increase the district's tax rate by 12½ cents for the coming year in order to raise $143,575 for the general reserve fund.

If the board reaffirms its position when it passes the final budget for the 1972-73 fiscal year on August 2, the new tax rate will be $2.85, compared to the current rate of $2.725.

The tax increase was agreed to reluctantly as a means to cushion the impact on Carmel schools if the State legislature passes a statewide school tax measure.

Approval of a new statewide school tax is considered inevitable since the recent ruling by the State Supreme Court that the use of local property taxes as the principal means of financing schools is unconstitutional.

Various plans now under consideration in Sacramento would, if passed, reduce the income available to the Carmel school district by anywhere from $750,000 to $1 million, or almost one-fourth of the total budget.

"Nothing has been presented to us so far that doesn't damage us severely," commented Superintendent of Schools Harris Taylor.

Trustee Richard Wilsdon argued for the tax increase on the grounds that this might be the board's only chance to "buffer" the financial impact of the expected legislation.

"If we were managing a business and saw a financial crisis on the horizon of the magnitude that faces us, we would take some action," Wilsdon said. "At least this would cushion the blow."

If the legislation is not forthcoming in a year or two, Wilsdon said, the board could take a new look at the situation and possibly reduce the tax rate.

Taylor agreed with Wilsdon, saying that an enlarged reserve fund would enable the board to "buy time. A lot can happen in one year in a political sense."

Trustee James Brock said he favored increasing the reserve fund, but not at an added cost to the taxpayer.

"If we're going to face a doomsday, we're going to have to be trimming in many places," Brock said. "Maybe the answer is to trim some places now and put more money into the undistributed reserve without raising the tax rate."

Brock voted against the tax increase, which was included in a motion by Wilsdon to approve a publication budget of $4,636,285 for the coming year.

The publication budget presented to the board last week included an undistributed reserve of $363,409. This is a separate category from the general reserve fund, which was listed as $20,000 prior to the board's approval of a tax increase.

Under law, money allocated to the general reserve fund cannot be spent without approval of the voters in the next fiscal year. This, in effect, would freeze the total general reserve of $163,575 until consideration of the 1973-74 budget next summer.

The board can vote to draw upon the $363,409 in undistributed reserves to meet unexpected expenses during the coming school year. However, board members indicated last week that it is their intention to keep that fund intact as a further cushion against a statewide school tax.

If none of that money is spent, the district will have $526,984 in the combined reserve funds at this time next year.

Board president James Miller said he feels the board should aim for total reserves of about $700,000 two years from now.

This would cover most, but not all, of the expected first-year loss to the district of a statewide school tax bill.

In voting to raise taxes by 12½ cents, the board fell short of the recommendation of the Certificated Employees Council that the district levy its total authorized tax rate of $2.955 to build up the largest possible reserve fund.

Board members said they felt this was too sharp an increase, although they acknowledged that local taxpayers may be confronted with a tax hike of $1 or more if the statewide school financing plan is adopted.

Almost lost in the lengthy consideration of reserve funds was the happy surprise the district received from the county assessor's office.

Although the county had told the school district it should plan on a 3 percent increase in assessed valuation within the district, final figures compiled early this month disclosed an overall increase of approximately 10.4 percent.

This unexpected windfall will enable the district to absorb a 3 percent cost of living increase for all certificated and classified employees and increases in retirement, social security and health insurance rates without adding further to the proposed tax increase.

The unanticipated increase in assessed valuation will also enable the district to increase its undistributed reserve by almost $100,000 over the $264,621 which had been listed in the earlier tentative budget.

There were no other significant changes between the tentative budget and the publication budget approved last week.

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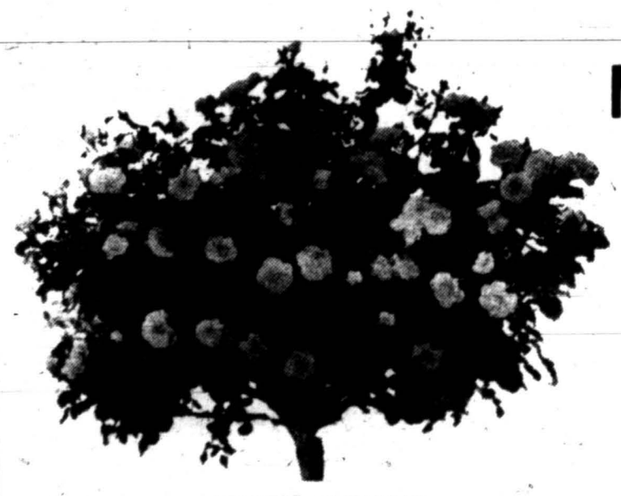

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Petpourri

By JUDITH A. EISNER

WE HAD A VISIT this week from an old friend, a Siamese cat named Pharoah, who came up from Los Angeles with his mistress.

Aside from any other considerations, Pharoah is unique in that he has survived for the past four years with a disability that few cats ever get the chance to learn to cope with: Pharoah is totally paralyzed in his hind legs.

He was not born that way, but lived just a few healthy, happy months as a normal kitten. Then some unknown "sportsman" shot him in a grassy field behind his home. After a frantic search, his owner found him, half dead, and raced him to the vet for treatment.

Pharoah's robust good health pulled him through the critical hours ahead. The vet operated to remove the .22 calibre bullet, but could do little about his affected spinal cord.

There came a time when Pharoah was just as healthy as he had ever been, except for the fact that he could not walk. That was also a time for a great deal of soul-searching for his mistress, who wanted to do the right thing for the animal.

"He's not suffering," the vet assured her. "He's in no pain. There's really no reason to put him to sleep unless you can't stand to see him like that."

She couldn't stand the idea of putting an otherwise healthy animal to sleep, so Pharoah came home, to the three other cats he lived with and took up a "normal" routine. He had once been "head cat" in the household, and he rapidly regained his position. His temperament was unchanged; if anything, the care and attention lavished upon him made his normally affectionate Siamese personality blossom.

Not enough research has yet been done about animals' "thinking" to know if Pharoah realizes his condition or if he consciously "remembers" having been able to walk, climb and jump on four legs.

One thing is certain: he has adapted to his disability with ease and grace. He can pull himself up onto a couch or bed, plays with the other cats and with his toys, eats and sleeps well. In short, he's enjoying life at least as much as any happy unafflicted cat we know.

In the four years since his accident, Pharoah has been taken to several different vets for consultations, in the hopes that one would be able to come up with a "miracle cure." So far, nothing new is available in the treatment of paralytic injuries.

THERE ARE PEOPLE who, upon seeing this exceptionally large and handsome cat hitch himself along (at an amazing rate of speed) on two over-developed front legs, find the sight repulsive. They argue with Pharoah's owner that it's terrible to keep an animal in such misery and that it's cruelty not to have him put to sleep. She has become used to these reactions and resolves them by simply keeping Pharoah out of their sight.

She trusts the veterinary opinions she's received and we trust our own eyes. Pharoah is a healthy, active, alert, friendly, happy cat. Not the slightest hint of pain or fear darkens his bright blue eyes.

People who react to Pharoah's condition with revulsion usually react to similar conditions in human beings with the same feelings. The only difference is that they are forced to accept the human ill; one cannot put a disabled human "to sleep."

The story of Pharoah brings to mind instances where animals have been severely injured but could have recovered had their owners permitted it. Amputation of a limb that's been damaged beyond repair seems a terrible, drastic "salvation" to many people. Yet veterinarians agree that dogs and cats do very well on three legs once they have recovered from the accident, shock and surgery.

If you've ever had a dog or cat that's hurt a paw and hobbles about on three legs, you'll understand. At a walk, about the house, a three-legged animal can look clumsy and uncomfortable. But let him see something he wants to chase and he's off in a flash, often going as quickly on three legs as on four.

Similar cases arise when a pet has been injured in an eye and where removal of the eye is the only treatment. Horrified owners can't accept the idea of living with a one-eyed animal and have an otherwise healthy and useful pet put down.

AMONG other differences, dogs and cats were spared the sense of shame or self-consciousness that humans suffer from. They're too busy with really important things to worry about how they look. (The only exception to this is that animals frequently have a sense of the ridiculous; they feel something akin to embarrassment when shaved or dressed in clothing or otherwise made to lose their dignity.)

We have known dogs in the past who appeared perfectly normal at first inspection until a closer look revealed the dog had only three legs. These dogs we've seen appeared happy and well-adjusted and probably were just that; for their owners, in sparing their lives when tragedy threatened it, probably cared more for them than people who can only live with outwardly whole pets.

Seeing Pharoah again reminded us of what the vet who originally treated him said. "Only that cat's spirit kept him alive. He deserves to be given a chance."

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Obituaries

WHITESIDES

Funeral services were held Saturday at 10 a.m. at Mission Mortuary for Mrs. Lora Le Brou Whitesides, 87, of Carmel, who died Wednesday, July 12 in a local convalescent hospital after a period of failing health.

Father George McMenamin of Carmel Mission Basilica officiated.

Burial was at San Carlos Cemetery.

A Rosary was recited Friday at 8 p.m. at Mission Mortuary for Mrs. Whitesides who moved to Carmel in 1943, nine years after the death of her husband, Major John C. Whitesides of the Army Air Corps.

Mrs. Whitesides, who raised seven children alone, was active in her earlier years at the Carmel Mission.

Nora Le Brou Whitesides is survived by her sons, John G. of Stockton, Edward G. of Vallejo, Paul W. of San Francisco, and Richard K. of Carmel; and her daughters, Mrs. Jane W. Kinard of Carmel Valley; Mrs. Margaret W. Shanks of Foster City and Mrs. Nona Torres of Carmel; a sister, Mrs. Elizabeth Slaughter; 27 grandchildren and 16 great-grandchildren.

Contributions are preferred to the charity of the donor's choice.

DOWGIALLO

A graveside funeral service was held at El Carmelo Cemetery Wednesday for Llewella J. Dowgiallo, 71, of Carmel, who died Monday, July 10 in a local convalescent home after a long illness.

The Rev. Walter Grumm of Bethlehem Lutheran Church in Monterey officiated.

Mrs. Dowgiallo came to Carmel in 1939 where she was active in the real estate business and belonged to Cypress Rebekah Lodge 75 and the Ladies Encampment 136, IOOF Auxiliary, in Pacific Grove.

Mrs. Dowgiallo was born in Barrie, Ont., Canada.

Her husband, Felix, of Carmel died in 1971.

Llewella J. Dowgiallo is survived by two daughters, Mrs. Marian L. Fischer of Carmel and Mrs. Beverly J. Doud of Carmel Valley and eight grandchildren.

Contributions are preferred to Odd Fellows Orphans Home, care of Rebekah's Assembly, P.O. Box 637, Gilroy, 95020.

Paul Mortuary was in charge of funeral arrangements.

MONSEES

Private services have been held at Farlinger Funeral Home with inurnment at Little Chapel-by-the-Sea for Wanda Walther Monsees, 46, of Carmel, who died at her home Saturday, July 15, from an apparent overdose of drugs.

Mrs. Monsees had been a resident of Carmel for 18 months. She moved here from Florida.

She was born Dec. 27, 1925 in Philadelphia, Pa.

Wanda Walther Monsees is survived by a son, Todd Loomis of Monterey; a daughter, Wendy Loomis of Carmel; her mother, Mrs. William L. Batt of Philadelphia, Pa.; a brother, John Walther Jr. of Philadelphia; and three sisters, Mrs. George De Braux of France, Mrs. Richard Hillman of Pittsburgh, Pa., and Mrs. Robert Dempsey of Glen Falls, N.Y.

Contributions are preferred to Central Mission Trails Heart Association, Box 3365, Carmel.

ZIEGLER

Concurrent Requiem Masses were celebrated Monday, July 10 in Pinedale, Wyo. and at All Saints' Episcopal Church in Carmel for The Rt. Rev. Winfred H. Ziegler, 86, a former Carmel Highlands resident who died two weeks ago in Pinedale after a long illness.

The Rev. Peter Farmer, Headmaster of All Saints' Day School and Chaplain C. W. Wilson of Robert Louis Stevenson School officiated at the local Mass.

Bishop Ziegler retired to Carmel Highlands about 20 years ago after being Bishop of Wyoming from 1936-48 and having served as a missionary in Alaska.

He is survived by his wife, Marie, and three sons, Paul, Fred, and George, all in Pinedale; and a daughter, Mrs. Mary Jones, of Los Angeles.

Our Churches

Community

"The Facts of Life" is the sermon theme at the 10:30 a.m. Worship Service of the Community Church of the Monterey Peninsula. The Rev. Howard E. Bull will explore Jesus' parable of the unjust steward, and seek to provide from it one answer to one facet of everyday living.

The Sermonette will be "Windshields."

Presbyterian

"Faithless Familiarity" will be the topic for the sermon given at the 9:30 and 11 a.m. Sunday services at the Carmel Presbyterian Church by guest speaker Dr. M.L. Kemper.

Christian Science

"O send out thy light and thy truth: let them lead me; let them bring me unto thy holy hill, and to thy tabernacles."

This verse from Psalms is part of this Sunday's Christian Science Lesson-Sermon.

A related verse from Science and Health with Key to the Scriptures, by Mary Baker Eddy states that: "Truth and Love enlighten the understanding, in whose 'light shall we see light;' and this illumination is reflected spiritually by all who walk in the light and turn away from a false material sense."

Services at First Church of Christ, Scientist, Carmel, Monte Verde at Sixth, begin at 11 a.m. and 5 p.m.

"Discouraged? There's a Light at the End of the Tunnel" is the subject of the program to be broadcast over station KRML Sunday at 6:30 a.m. It is part of the Christian Science radio series "The Truth That Heals."

Two people tell how their lives hit bottom and they thought death was the only solution.

Wayfarer

Dr. Herbert W. Neale will preach Sunday on "Needed—A Creative Minority," at the United Methodist Church of the Wayfarer at the 9:30 and 11 a.m. services.

The Church World Service truck will call on the Church of the Wayfarer the week of July 31. Blankets and summer clothing are particularly needed. Contributions should be brought to the Sewing Room, Room 9, on the lower floor of the Wayfarer Church on or before July 26.

All Saints'

Father Harris of All Saints' will give the Morning Prayer sermon Sunday at 11 a.m. at All Saints' Episcopal Church.

Eucharists will be at 8 a.m. and at 5:30 p.m. Sunday.

Father Farmer, Headmaster of All Saints' Day School, will celebrate the Eucharist Sunday at 10 a.m. at the Santa Lucia Chapel in Big Sur.

Weekday eucharists are celebrated at 6 p.m. on Wednesday, 10:30 a.m. on Thursday and at 7 a.m. on Friday.

First Baptist

"When Faithfulness Pays Off," will be the sermon preached at the Sunday service of the First Baptist Church by the Rev. Roy McBeth.

Rev. McBeth will talk on "The Greatest in Religious Experience" at the Sunday evening service at 6 p.m.

Organist composes choir anthem

Derrien L. Symonds, organist at First Church of Christ, Scientist, Carmel, is the composer of a choir anthem entitled **Rejoice, the Lord Is King**, written for mixed choir and organ, published by Schmidt, Hall, and McCreary, which sold over 6,000 copies the first year.

Symonds, a resident of Salinas, holds an M.A. in Composition from San Francisco State College. He is a student of Robert M. Forbes of Carmel, and of Richard Purvis, organist at Grace Cathedral, San Francisco, and plays many of the latter's compositions on the new pipe organ recently installed in the Christian Science church.

. . . Churches . . .

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7:00, 8, 9:30, 11, 12:30, 5:30
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DEANE E. HENDRICKS
M.L. KEMPER, D.D.
Two Services
9:30 and 11:00 a.m.

ALL SAINTS' EPISCOPAL CHURCH
9th and Dolores Street
624-3883
DAILY: Morning Prayer at 8:45 a.m.
Evening Prayer at 5:30 p.m.
HOLY EUCHARISTS:
WEDNESDAYS AT 6 p.m.
THURSDAYS AT 10:30 a.m.
FRIDAYS AT 7 a.m.
SUNDAYS: 8, 9:15 and 11 a.m. 5:30 p.m.
DAY SCHOOL: Kindergarten through Grade 8
BIG SUR CHAPEL:
SUNDAYS AT 10 a.m.

THE CHURCH OF THE WAYFARER
United Methodist Church
Lincoln and 7th
Worship: 9:30 and 11 a.m.
Rev. Dr. Herbert W. Neale
Alice Glenn, Dir. of Education
(Nursery care for Children)
Church School 9:30 a.m.
Betty Robinson Fors, Organist
Theodore Gargiulo, Choir Director

HARE KRISHNA TEMPLE
805 Lottie St.
off David, Monterey
SRI KRISHNA is All-Pervading Supreme Personality of Godhead from Whom All the Creation Flows.
12:30 Vegetarian Lunch Daily. 7:00 p.m. Chanting & Bhagavad Gita Reading. 4:00 p.m. Sunday Love Feast. 373-5253.

FIRST BAPTIST CHURCH, CARMEL
Corner of Carmel Valley Road and Schulte Road
SUNDAY SERVICES
9:30 A.M.
SUNDAY SCHOOL
11:00 a.m.
MORNING WORSHIP
6:00 p.m.
EVENING WORSHIP
Roy McBeth, Pastor
Robert Webb, Organist

CHURCH OF RELIGIOUS SCIENCE
400 Franklin, Monterey
Sunday Services at 11 a.m.
Oscar M. Pitcock, Minister
Junior Church, 10:50 a.m.
Science of Mind
Classes held Regularly

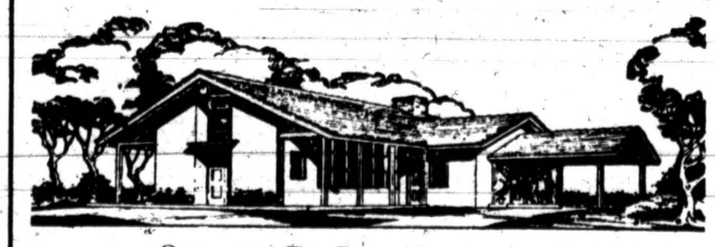
COMMUNITY CHURCH of the Monterey Peninsula
Minister - Rev. Howard E. Bull
Organist: Mrs. Diane Rabinovitch
Director: Christopher Hungerland
Sunday Services
10:30 a.m.
Mile from Highway No. 1
Carmel Valley Road
624-8595

Hayward Lumber & Home Supply
Sunset & Crocker Pacific Grove 375-4127
We're OPEN SUNDAY
from 10 to 3
LATEX HOUSE PAINT SALE
...the paints for all seasons

...you'll like the difference
COLONY SATINTONE LATEX HOUSE PAINT
low sheen beauty
You'll like the easy application . . . but you'll brag about the lasting good looks. Blister, fade and mildew resistance like you have never seen. You'll be glad you used it, for years and years.
SALE 6.95 GAL. Reg. 9.15
COLONY SATINTONE LATEX GLOSS HOUSE PAINT
lasting gloss finish
This gleaming latex finish has all of the easy application and fast dry of traditional low sheen SatinTone . . . and the lasting beauty, too. The soil shedding sheen makes it great for trim as well . . . the whole house. You'll like the way the gloss remains, season after season.
SALE 7.59 GAL. Reg. 9.90
COLONY SATINTONE LATEX MASONRY PAINT
where quality counts
If you have tried "bargain" stucco paints and been disappointed, try this one and be glad. Fade resistant colors, easy application, and real durability.
SALE 6.49 Gal. Reg. 8.30
COLONY SATINTONE EXTERIOR PRIMER
the surface grabber
Holds tight but stays flexible to prevent cracking, breathes to prevent blisters, and starves mildew to death. Easy to apply, water wash up.
SALE 6.99 Gal. Reg. 9.15
STORE HOURS: 8 to 5 weekdays, 8 to 4 Saturdays, 10 to 3 Sundays
Sunset at Crocker 375-4127 Pacific Grove
Near Asilomar Beach
Headquarters For Homeowners
OPEN 7 DAYS A WEEK FOR YOUR SHOPPING CONVENIENCE

Farlinger Funeral Home
Just Over Carmel Hill
825 Abrego 375-4145

MISSION Mortuary
450 CAMINO EL ESTERO
PHONE 375-4129
MONTEREY, CALIFORNIA
WARREN G. GIPE M. FRANCIS VAROZZA

THE LITTLE CHAPEL BY-THE-SEA
CREMATORY

OPPOSITE PT. PINOS LIGHTHOUSE
For information or arrangements call
THE PAUL MORTUARY
375-4191
390 Lighthouse Ave. Pacific Grove
Serving the Monterey Peninsula since 1904

Classified Advertising

TO PLACE A CLASSIFIED AD
PHONE: 624-3881
BY 11 A.M. TUESDAY

New post office may come sooner than later

The Pine Cone learned this week that the U.S. Postal Service has placed a new post office for Carmel high on its priority list. And with any luck, Mayor Bernard Anderson predicts, Carmel should have its new post office by 1974 at the latest.

"Although we don't have any concrete information on our exact position on the priority list we know we are very high in consideration, and funds from the Postal Service are available," he said.

While Carmel waits for its new post office facilities Carmel Postmaster Sam Haley said that funds to make the lobby of the current structure at Dolores and Fifth a bit more attractive may be coming this year.

The post office question has been in discussion for many years and city officials hoped that this would be the year for definite action. However, because of reorganization within the Postal Department, the project has been moved forward.

If the project isn't finally funded by next year, the mayor stated, 1974 will definitely be Carmel's year for a new post office.

The location under consideration is the north playground area at Sunset Cultural Center, San Carlos and Eighth.

We believe the Land Rover record for elephant gorings is two.

If Your Land Rover has been gored more often, or by more elephants, please write:

Land Rover

British Leyland Motors Inc., Leonia, New Jersey 07605

STANDARD EQUIPMENT: On the new Series III Land Rover we offer for 1972 an all synchromesh gearbox (4 forward speeds and reverse, plus a 2-speed transfer box, equals 8 forward, 2 reverse) alternator; larger heater; improved power brakes; new facia and other styling advances.

As always: Four wheel drive. Full length metal top. Body of non-corroding aluminum alloy with sliding side windows. Side-hinged rear door, external locking handle. Seats for seven. Windshield ventilators with built in fly screens. Dual braking system. Windshield washers. Back-up lights. Fresh air heater and defrosters.

Clyde N. Young

IMPORTED CARS

Abrego & Pearl Monterey 373-3629 373-3343

CLASSIFIED RATES
Minimum Charge 1.50
One Insertion Per word 10c
Subsequent Consecutive Insertions Per word 7c
Rate includes two words of capitals; additional words in caps, 25 percent extra; 10 pt. capitals, 2 times rate; 14 pt. capitals, 3 times rate.

Legal Notice

Walker, Schroeder, Davis & Brehmer
Post Office Box LAW
Professional Building
Monterey, California 93940
Telephone (408) 375-5161

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5112-13

The following persons are doing business as: THE NAUTILUS at Shop No. 111, Doud Arcade, Carmel, California 93921.
James Andrus
26433 Riverside Way
Carmel, California 93924
Gertrude V. Andrus
26433 Riverside Way
Carmel, California 93921
This business is conducted by a partnership.

GERTRUDE V. ANDRUS

This statement was filed with the County Clerk of Monterey County on June 30, 1972.

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI, County Clerk
By Joan Huckaby, Deputy
Expires Dec. 31, 1977

Dates of Publication: July 6, 13, 20, 27, 1972

Legal Notice

Millard, Tourangeau, Byers & Fisher
P.O. Box 6237
Carmel, Calif. 93921
Telephone 624-3891

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. F5113-1

The following person is doing business as RAPID BLUE PRINT SERVICE at 468 Calle Principal, Monterey, California 93940.
Stephen L. Thigpen
25645 Via Crotalo
Carmel, California
This business is conducted by an individual.

STEPHEN L. THIGPEN

This statement was filed with the County Clerk of Monterey County on July 11, 1972.

CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI, County Clerk
By Joan Huckaby, Deputy
Expires Dec. 31, 1977

Dates of Publication: July 20, 27, August 3, 10, 1972

Personals

BOYS AND GIRLS! Earn your own spending money this summer. Sell **Pine Cones** around town or in your neighborhood. Call 624-3881 or come by the office, Dolores near Eighth, for information.

WANT TO recycle a little nostalgia? We have **Pine Cones** 20, 30, even 40 years old. Read what Carmel was like in the 1930's, 1940's, 1950's. Come by the **Pine Cone** office weekdays 9:00 to 5:00. Free.

Wanted

ANIMAL LOVERS! Wouldn't it make you happy to convert some of your antiques and treasures into kindness and security for lost and injured animals? We can do it for you. Give us your gifts for our SPCA Antiques and Treasures Sale. Tax deductible. We need them NOW! Call 624-8443 for pick-up.

Child Care

RESPONSIBLE YOUNG wife will stay with your children while you vacation. R. Jacob, General Delivery, Carmel. Phone 625-1562 between 5-9 p.m.

Lost and Found

FOUND, LINCOLN and 8th small black male dog with brown and white markings, white eyes. At our home for over 2 weeks. No tag. If unclaimed, available for good home. 624-9326 after 5 p.m.

USE PINE CONE CLASSIFIEDS FOR FAST RESULTS!

Home Services

"HAPPY Home Repairs" for all types of home repairs and sparkling painting, Smile, save yourself some time and money and call Zack Brothers. Cheerful fast polite service. 624-3113. Light Hauling & Moving.

SCIENTIFIC Swedish therapeutic masseuse. By appointment your home. Women only. 659-4005.

ORGANIC TRASH HAULING. Tree trimming, lot clearing, clean up, furniture moving. Free estimates. 625-1562.

JANITORIAL SERVICES -- Commercial service. Dependable. Bonded and insured. Gene Cota, phone 372-5905.

GARDENING SERVICE, Monthly or hourly basis. Knowledgeable and experienced, efficient and artistic. Please call 625-1606.

CREATIVE, EFFICIENT craftsman will build what you need. Enclosures, fencing, improvements. Wally 375-5337.

M & T Hauling
FREE ESTIMATES -- Trash hauling, lot clearing, tree trimming, furniture moving. Days 624-8651. Evenings 624-3006, 372-4721.

RELIABLE CARMEL resident for partial remodeling, carpentry jobs, etc. 624-3195.

SUMMER IS HERE. Any landscaping, gardening, cleaning, hauling, artistic fencing. References. Free estimates. Call John 372-6128.

SEALCOATING. DRIVEWAYS repaired and sealcoated. Asphalt and cement drives patched. Expert work. Free estimates. Phone 625-1562 or, write R. Jacob, General Delivery, Carmel.

EARTHMAN GARDENING SERVICES: Lawn care; transplanting; pruning; rototilling; composting and renovating. Clean and Haul. Farmer John, 659-2314.

GARDEN WORK -- Rototilling, fencing, lot clearing, clean-up, hauling. Call Ger Bensberg, 624-5703, evenings.

EXPERT CARPENTRY, Painting and Repairs. $6 per hour. Have power tools. References. Call 375-6596 evenings.

OAK TREES thinned by professional. $5 per hour. One man only. Free estimates on any tree work. Also roof cleaning, trash hauling, gardening. 375-3161.

Pets

DELIGHTFUL lovely rambunctious adorable playful part-Siamese kittens, your choice free to a good home. 659-4423.

GREAT DANES, AKC show quality. 20 champions in line. Beautiful fawn, brindles. 7 weeks. (408) 224-1232.

Situations Wanted

RESPONSIBLE MATURE woman wants part-time sales work. Have references. 624-3089.

NURSES AIDE looking for part-time afternoon or night work. 624-8285.

NEED HELP?
Call HOMEMAKERS

NURSES, practical nurses, nurses aides available at any time for private duty.
LIVE IN COMPANIONS - For the invalid or elderly; homemaking, meal planning and preparation, shopping services and travel aid.
HOUSEKEEPERS - General house cleaning, washing ironing done when most convenient for you.
LIVE IN, OR OUT. FULL TIME OR PART TIME.
Our employees carefully screened, references checked, insured and bonded for your protection.

Upjohn

A name you can trust
373-2476
24 Hour Answering Service

CARMEL VALLEY ROCK & SAND CO.
PROMPT DELIVERY
624-9222

Secretarial

WRIGHT'S SECRETARIAL Service. Phone 373-5300 for resumes, letters, manuscripts, theses, reports, lectures, using IBM Selectric.

Business Opportunities

Specialists
Monterey Realty Co.
"Our business is selling businesses"

3 Cafe
3 Beer bars
2 Men Shops
2 Car Washes
2 Distributorships
2 Bakeries
1 Auto Glass
1 Sweater shop
1 Lingerie
2 Auto Repair Gar.
5 Liquor Stores
1 Laundromat
6 Gift Shops

Monterey Realty Co.
WHERE CASS & WEBSTER MEET
375-9838 anytime

TIRED OF BEING RETIRED? Partner wanted established custom frame shop Carmel. Prefer ages 50's - 60's. Will need to handle tools and have artistic bent. Inventory, supplies, tools, etc. more than cover investment. Write JB, Box G-1, Carmel, if interested giving pertinent data.

Business Services Directory

Glass, Glaziers

CARMEL GLASS CO.
Carmel Rancho Shopping Center
Complete glass service: Doors, windows, all home purposes. Windshields installed. Mirrors for all purposes: doors, walls, baths, etc. Medicine chests. Picture frames in stock. Commercial glass installation.
624-8244

Laundries

DEL MONTE CENTER COIN-OPERATED LAUNDRY
(between Hastings and Saks)
Featuring NEW Maytag Dial-a-Fabric Washers (do your entire laundry - even hand washables and wool). Frigidaire top loaders. Philco-Bendix front loaders - single and double. 2 heavy-duty 30 lb. washers - for rugs and heavy loads.
OPEN 7 DAYS A WEEK
7 A.M. til 11 P.M.

Painting

N. C. WINSLOW
Painting and decorating, paper hanging, residential and commercial.
Telephone 624-6992
P.O. Box 792 Carmel

PAINTING SERVICE
RICHARD H. WRIGHT
CONTRACTOR
"Inside, Outside ... All around the house"
624-2927 CARMEL

Plumbing, Heating

Robert "Waldo" Hicks
Plumbing - Heating
6th & Junipero-Ph. 624-3115
Carmel 93921

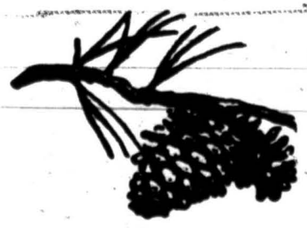
Carmel Plumbing and Appliance
Leonard J. Cosky
Dolores Between 7th & 8th
624-3388 -- Box 1424

Rug, Upholstery Cleaning

Carpets cleaned in your home. Also free pick-up and delivery for rug and upholstery cleaning in our modern plant.
375-6478 871 Foam St. Monterey
ROTH

Trash Hauling

The John Roscelli Corp. & Carmel Garbage Co.
Only Franchised Company for City of Carmel.
RUBBISH & TRASH HAULING
Over 40 Years of Service
Carmel, 624-4303



USE PINE CONE CLASSIFIEDS FOR FAST RESULTS!

Help Wanted

LIKE MAKING FRIENDS? Love making money? You can do both, as an Avon Representative. It's easy -- and fun! For details call right now: 373-1770.

DESIGNERS
COUROC'S expanding market is demanding more and more varied tray designs. We are interesting in talking to designers with fine and-or commercial art backgrounds. For appointment call 373-6171. Mr. Cameron.

THE MAGIC NUMBER
624-3881
To Place Your
Pine Cone
Classified Ad

For Sale

LOST LEASE -- Must vacate by Sept. 30. 25 percent off list, jewelry, cut stones, etc. Excellent profit investment available. See Patrick, Opal Heaven, Ocean Ave., or call 624-4202.

BEAUTIFUL CHAISE lounge, smart for living room or bedroom. 100 percent down filled. Brand newly covered in solid green-gold. $300. Bedspread holder, brass. $10. 372-1600.

NEW FIRESCREEN. Pair mahogany end tables. Large armchair. Pair eiderdown quilts. Small glass top table with sliding doors. Coldspot refrigerator. 624-1457.

SACRIFICE -- SPEAKERS, wet suit, heaters, guitars, head phones, onyx chess set. Peugot 403, completely reconditioned, $595. 624-8669.

2 SIMMONS BEAUTYREST twin-bed mattresses with box springs. Excellent condition. $150 total. Call 624-7438 between 4 and 6 p.m.

10-SPEED BIKES, 21", 24" Lawnmower, Sears' best, non-power. All near new, excellent condition. 625-1033.

SOFA, LAWSON style. Clean floral cotton. $25. 624-4564.

REFRIGERATOR - BIG frost free yellow Frigidaire. Excellent condition. $185. 624-2935 after 6 p.m.

GOATS FOR sale. Assorted types. Phone 624-8681 before noon.

ORIENTAL ANTIQUES -- Chests, folk art, china. Thunderbird Book Shop, Carmel Valley Road. Phone 624-1803.

ANTIQUE SALE -- Early American walnut inlay chest, arrowback settee, fruitwood chair, ladderback rush chair, Victorian walnut lounge, settee, Princess and gentleman's chairs, needlepointed chairs, table; mahogany and cherry chest of drawers, Victorian Daulton dishes, cut glass, Spode and Dresden china, Steuben goblets and sherbert glasses, porcelain lamps, Persian rugs and sterling silver. Saturday, July 22, 10:00 to 6:00. West side Santa Rita between Ocean and 6th.

Instruction

ANNIE NICKELE and Barbara Largent now teaching private swimming lessons in Carmel Valley. 18 years combined experience. Age two through adult. 372-1931.

Special Notices

CARMEL WOMAN'S Club available for weddings, receptions, private parties. Lovely setting, with garden. Call 624-2382.

For Rent Commercial

OFFICE SPACE, singles or suites. Remodeled and carpeted. Downtown Pacific Grove over Crocker Bank. $60 and up. 582 Lighthouse. Phone 375-1114.

1-ROOM OFFICE for rent, Lincoln Lane near Post Office. Second floor. Includes desk. $75 per month. Call Mr. Jennings, 624-5333.

OFFICE SPACE, Junipero street. Quiet, free parking. 624-1831.

Hawaii Rentals

VACATION IN beautiful Maui. 3-room apartment completely furnished. On the beach. Dine on our lanai while the moon comes up over Molokai. Colored brochure on request. One mile to golf, hotel entertainment. Weekly rental. Mrs. Monte Harrington, 624-5523.

Tahoe Rentals

NORTH TAHOE home. 4 bedrooms, 2 baths, sleeps 10. All appliances. Large deck overlooking lake. By week or longer. Will consider enchange Carmel home. (415) 344-7295 evenings, or (916) 583-2977.

SOUTH SHORE NEVADA -- Deluxe secluded pine forest "Lake Village Town House" with Olympic sized tennis courts, swimming pool, recreational room with saunas. Minutes from beautiful beaches of Lake Tahoe and 24-hour Nevada fun. Mastercharge available. Condo-Mann Rentals, Inc., Box 500, Zephyr Cove, Nevada 89448. Phone (702) 588-3580.

Wanted To Rent

YOUNG WORKING man desires room, studio, apartment or cottage in Carmel or the Valley. Can pay $100. Responsible, clean living. Have references. Tom: evenings 659-4431, days 624-3881. Or write Box G-1, Carmel.

IN CARMEL, Carmel Valley or Highlands, 2 mature men (no drinking or smoking) wish to rent a small cottage or caretake house. Will be glad to work for portion of rent. 624-5995 or 624-0919.

IRISH STUDENT on exchange visitor program, working evenings, needs room near Carmel for reasonable rent or in exchange for work. Bob, 659-2175.

JOURNALIST, WIFE and baby seek house to rent, reasonable. Rural preferred. Call collect (415) 654-2583.

Storage Space

CARMEL STORAGE room in Su Vecino Court. $50 month. 624-6775.

Vacation Rentals

THREE OAKS LODGE
Daily, Weekly Rates
Bath, TV
3 blocks Village
Box 2659, Carmel
624-5918

2-BEDROOM FURNISHED cottage on Pebble Beach Golf Course. Utilities included. Ocean view. No pets. Call 624-3791 after 9 a.m.

FURNISHED APARTMENT, 2 bedrooms. To middle-aged married couple. No pets, no children. References. 624-5294.

PEBBLE BEACH -- 3 bedrooms, 2 baths. Available for month of August or by week. (408) 625-1087.

CARMEL POINT studio apartment. $115 weekly. (408) 624-9208.

SHORT TERM rentals. San Carlos Agency, 624-3846.

CARMEL HIGHLANDS 2-bedroom, 2-bath artistic home with ocean view. Available July and August. $500 month. George Conn Real Estate, 624-1266.

PRIVATE, TRANQUIL, beautiful -- Carmel Highlands furnished apartment. 2 rooms, baths, private entrance. Refrigerator, linens, utilities. No cooking. Days (408) 375-7533. Evenings, weekends (408) 624-8832.

SEA VIEW INN
Camino Real near 12th
Home-like Accommodations
Day-Week
Phone (408) 624-8778
Box 4138, Carmel

HALF BLOCK from beach, completely furnished. Magnificent view. Sleeps six. Available August $150 week, $400 month or long term at $275 per month. Call collect (415) 388-1415.

AVAILABLE WEEKLY July 23-30, August 6-13, September 3-10. 2 bedrooms, den, 2 baths, kitchen built-ins. Nicely furnished. From $110 for two. (209) 834-3751.

CARMEL -- CHARMING 2-bedroom, 2-bath, completely furnished. Available Aug. 6-26. $150 a week. Oenning Realty, 624-1838 or 624-2624.

BIG, BRIGHT studio room equipped for comfort and convenience. Attractive antique furnishings, tiled bath, huge closet, private patio entrance. Refrigerator, coffee. Five minutes to Village or beach. Available August plus Labor Day weekend. Price is right -- $89 per week for two. Phone (408) 624-4890 evenings, weekends. Or write Studio, Box 1024, Carmel, Calif. 93921.

HALF BLOCK from beach, completely furnished cottage available July 25 to Sept. 1. $125 week or $300 month. Call collect (415) 388-1415.

House Sitters

CARETAKERS AVAILABLE. Young couple will maintain home, property, pets. Will also sit for children while you vacation. R. Jacob, General Delivery, Carmel. Phone 625-1562 between 5-9 p.m.

Motor Home Rentals

LUXURIOUS MOTORHOME. Sleeps six. 372-1937, 373-2431.

For Rent

CARMEL -- LOVELY unfurnished 2-bedroom house for lease. Beamed ceilings. Separate dining room. Lovely patio. One block to beach. $300 per month.

We have several furnished homes available by the month; cottages available by the week.

CARMEL REALTY CO.
Betty Gross - Leslie Gross
Rentals and
Property Management
Phone 624-6482 anytime
P.O. Drawer C, Carmel

1-BEDROOM unfurnished apartment, downtown Carmel on Dolores between Ocean and 7th. Rent $175 per month, utilities not included. Call Bank of America Trust Department, 624-5351 until 4:30, 624-8318 after 4:30, for information.

ATTRACTIVE FURNISHED 2-bedroom, 2-bath home south of Ocean Ave. 2 blocks from beach. $300 a month plus utilities, on lease. Adults only. References. P.O. Box 1172, Carmel. Agent-owner.

OCEANFRONT HOUSE, unfurnished. Unobstructed view. 2 private beaches. 3 bedrooms, 2 baths. Huge living room, window wall, fireplace. ½ acre. 624-9349. Box 4091, Carmel.

SPACIOUS UNFURNISHED 3-bedroom, 2-bath and lanai home on Walker Avenue. Stove, refrigerator, dishwasher. No dogs. $300. George Conn Real Estate, 624-1266.

FOR RENT unfurnished. Available Aug. 15. 3 bedrooms, 2 baths. Walk to town. $300 per month. Call 624-2553 for appointment to see.

CHARMING FURNISHED country cottage. 2 rooms, bath. Central heat, 2 fireplaces. Dec. $205. Call 373-0188.

NEEDED -- FEMALE roommate for 2 months. Approximately July 20 through Sept. 15. Call 624-3086.

CARMEL -- 2-BEDROOM close to town. Unfurnished. $300 month. Oenning Realty, 624-1838.

Having Insurance Problems?

Let my 30 year experience in home, auto and business insurance help fill your needs.

J.A. MUSTARD
Insurance Agent & Broker
624-3807

Real Estate Wanted

PRIVATE PARTY interested in building site or fixer-upper in Carmel area, south of Ocean. Principals only. Write BE, Box G-1, Carmel, Calif. 93921.

Real Estate

FOR SALE
OR TRADE
FOR CARMEL HOME OR WHAT HAVE YOU? A CLEAR CARMEL MOTEL OF 26 UNITS, GOOD INCOME, FINE LOCATION. 624-3113. BOX 2266, CARMEL.

THREE BEDROOM home in the Sierras, Write -- Carmel Valley Outlook, c/o JL, Bin CC, Carmel Valley, Ca.

CARMEL -- MINI-MOTEL on Ocean Ave. 3 rental units and lovely spacious 1-bedroom owner's unit. Agent (415) 785-3800.

CARMEL POINT. New custom 2-bedroom, 2-bath on a 60-foot lot. 1½ blocks to beach. This home has all the extras you are looking for. Priced at $75,000. Call owner for appointment to see. 624-6997.

CARMEL VALLEY. Ocean-view lot, gently sloping. Tierra Grande Drive near Via Crotalo. $15,750. (916) 673-7670.

FOR SALE: Pacific Grove family home. 4 bedrooms, with $2,000 down on contract of sale. 624-3113 or 373-6416.

MISSION FIELDS -- 3 bedrooms, 2 baths, 2-car garage, fenced back yard. $37,500. Call 242-4850.

GOVERNMENT LAND $5. an acre. Write: Land Grant, Box 5341, San Bernardino, Calif. (send stamp).

A TREASURE for remodelers! Large 2-story family home needing TLC. 5 large bedrooms, den, 3 baths, service porch, double garage. 2½ lots south of Ocean Avenue. Walk beach and Village. Principals only. $56,000. Owner 624-3074.

Real Estate

SMALL ACREAGE in upper Carmel Valley. Write -- Carmel Valley Outlook, c/o WFB, Bin CC, Carmel Valley, Ca.

FIFTY-SEVEN ACRES -- view, oaks -- at $2400 per acre, Hidden Hills, Carmel Valley. Utilities available. Private owner, commission to finder. Box 335, Monterey.

SPINDRIFT ROAD, Carmel Highlands, two ocean-view lots. $16,500 and $19,500. Offered by owner. Box 1655, Carmel. (408) 624-9292.

FAMILY HOME
Choice location with splendid view. 30-foot living-dining room with fireplace, music alcove and adjoining deck for panoramic views of Point Lobos, Fish Ranch and hills. Big master bedroom and bath with tub and shower. Lower floor has 3 more bedrooms, second large bath, excellent utility room. Sunny modern kitchen. Half acre. Fine construction, mint condition. Excellent financing. Price is original cost in 1962 -- $63,000. Phone (408) 624-2255. P.O. Box 5005, Carmel, Calif. 93921. Martin Road.

BEST BUY in Carmel! Brand new! 3 bedrooms, 2 baths, used-brick fireplace, ocean view with peek at Point Lobos. Deluxe features. Short stroll to Village. $39,950 net to seller. Call owner days 373-6161, evenings and weekend 375-0232. Principals only.

FOUND NEW home for my dog. We are leaving large 3-bedroom or 2-bedroom and den home. 2 full baths. View. 2 blocks to beach. Located Carmel Point. Write P.O. Box 43, Carmel, Calif. 93921. Principals only.

BEAUTIFUL 2-BEDROOM, 2-bath home south of Ocean. Large fireplace and deck. Walk to Village. $46,500. Principals only. 624-8930.

WELL LOCATED level building lot, Carmel Point 2 blocks from beach. Write owner, Box 43, Carmel, Calif. 93921.

KENNETH E WOOD, Realtor
HENRY L. PANCHER, ASSOCIATE
Unit 10, Monte Verde Inn,
West side of Monte Verde Street south of Ocean Ave.
Phone: 624-4990 or 624-4829
P.O. Box 1646, Carmel, California 93921
MEMBER CARMEL MULTIPLE LISTING SERVICE

BIG SUR
Ocean View -- Ocean Front
Small, Medium, Large Parcels
We specialize in Big Sur properties, exclusively; over 70 miles of coastal land to choose from. Write, call or stop in, we're in Big Sur on Hwy. No. 1, at Rancho Sierra Mar; call (408) 667-2387; or write Strout Realty, Big Sur, Calif. 93920.
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Enos Fouratt's Special

An Outstanding Bargain

For the really large family or the one who prefers surplus square feet for hobby rooms, storage, guest sleeping, etc., we have what was basically a three-bedroom, two-bath home. IT has been expanded to 3400 flexible square feet including a new family room-kitchen (old kitchen is now the laundry room) plus a room sufficiently large to be partitioned into three or four bedrooms. A third bath was added to support this wing. It is located in Hatton Fields, completely fenced. Truly a real bargain. Immaculate and the acquisition fee is only $62,500.

ENOS FOURATT, Realtor

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Getty Fairchild, 659-4376 Victor Vecki, 624-3793

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$18,000 A lofty ocean view from a large wooded site
$23,500 A gentle wooded slope toward the sea; plans included
$19,500 Another lofty site; trim the forest to suit
$21,500 Beautiful oak tree setting behind Highlands Inn

In Pebble Beach our view selections include:

$15,500 Secluded on the Southern slope of Del Monte Forest
$28,000 Near Point Joe in a setting of handsome pines

We can show you something special about each one!

LOUIS CONLAN, Realtor

Phone 624-3887 ANYTIME Betty Machado 624-3097
Ocean Ave. across from Pine Inn John Wightman 375-0561
Box 2522, Carmel K. O'Bannon 624-4510

F.M. SCOTT & ASSOCIATES

(408) 624-5321
P.O. Box 5598 Carmel, Calif. 93921

CATLIN - McEWEN Realtors

JUST REDUCED FOR AN IMMEDIATE SALE — Owner must go and has reduced the price accordingly on this lovely 3-bedroom, 2-bath home. Separate dining room, 2-car garage and simply loaded with Charm. Complete privacy and seclusion on a half-acre site no more than five minutes from downtown Carmel. Beautifully landscaped with unrestricted forestry views. The new low price is $53,000. A real buy.

CLOSE IN CARMEL — Brand new listing and a very short walk to the center of the Village. South of Ocean Ave. Split level with 3 bedrooms, 2 baths. Offered at a very low and sane price of $42,500. Exclusive. Approximately 12 years old with built-in kitchen.

CHARMING CARMEL COTTAGE — Only 3 blocks to the post Office. 2 bedrooms and 2 baths. Kitchen and baths completely modernized. 2-car garage, well located on a quiet street. An excellent opportunity to acquire that sought after weekender at only $38,500.

FABULOUS LOCATION ON CARMEL POINT — Distinctively different older home with 2 bedrooms, on 3½ lots. Prime investment for future development $82,500. Exclusive.

(408) 624-8525 Anytime
Box 4235 Carmel, California
Mission St. etween Ocean Ave. & 7th
Member Carn el Multiple Listing Service
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Two in Pebble

One new -- one not so new -- but both close to the Lodge and on almost a full acre.
$89,500 -- $68,500

CARMEL ASSOCIATES

624-5373
Rod Santos, Realtor Ruth Pardoll, Associate
San Carlos Street Between 7th & 8th
P.O. Box 3262, Carmel, Calif.

Pebble Beach Ocean Views

From large living room, den and master bedroom. Also wraparound sundeck. Dream kitchen. Formal dining room. Breakfast area. Two ultra-modern baths. Oversized two-car garage, electrically operated. Lanai patio. Luxuriously carpeted. Volcanic log fireplace. All this for only $57,500. Call --

MARTIN HARVEY

624-4907 or 624-3846
San Carlos Agency

In the Old Comstock Manner

One of the most picturesque houses in Carmel. 2 bedrooms, 2 baths, dining room, den and "fun" room or extra sleeping room in the attic. Copper-hooded stone fireplace reaches to the peak of the cathedral ceiling. All on a spacious 70' x 100' corner landscaped lot. $65,000.

Carmel

A one-bedroom ocean-view condominium apartment in Carmel. All rooms spacious. Fireplace with kindler. Call us for further details. $50,500.

Pebble Beach

Immaculate three-bedroom, 2-bath home near the 14th tee in Pebble Beach. One bedroom now being used as a library. A beautiful view of the ocean and Stillwater Cove. A most reasonable price in this area of expensive properties. $119,500.

A level corner lot, with pines and oaks approximately 70' x 100', in the sunny area of Carmel. $18,500.

BURCHELL REALTY

624-6461 Anytime
Wm. Bion Burchell, Realtor Robert S. Cole, Associate
Derek Godbold, Associate Rodney Bayne, Associate
P.O. Box E-1, Carmel

Something For Everyone

1. Ideal for retirement or a weekender is this 2-bedroom pin-neat home in Carmel's quiet south-of-Ocean area. Newly painted, new carpets, and ready for occupancy. Lovely oak setting. $43,500.

2. If you like the idea of a brand new home, we have one with a comfortable Carmel feel. Every luxury feature has been incorporated in this three-bedroom, three-bath home. Gourmet kitchen, 30-foot living room and the features go on and on! $64,750.

3. Words cannot describe this Carmel Highlands contemporary showplace. Built as an architect's dream home, and being sold completely furnished with priceless antiques, plus a kitchen without equal on the Monterey Peninsula. Features such as the complete MacIntosh stereo system are too numerous to list. Priced at $97,500 and one look will convince you!

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OENNING REALTY

Elizabeth Oenning, Realtor
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Get a Home With Solitude

Nestled in the sunny warm coast range in Southern Monterey County with beautiful mountain views, this modern 2-bedroom home is hidden from a paved County road on 7¾ acres. The house has 1640 square feet plus a 600-square-foot screened sleeping porch. Completely and nicely furnished and airconditioned.

Close by is San Antonio Dam reservoir with good boating and fishing. Excellent hunting -- deer, birds and wild boar. This is truly Shangri-La. Priced at $69,500 but owner wants offers. Telephone us and we will take you to see for yourself.

JIM MUSTARD, Realtor

Business Opportunities - Insurance
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Happiness is a Home in Skyline Forest!

Just completed, approximately 2050 square feet, with 3 bedrooms, 2½ baths, split level, with all-electric kitchen, paneled family room on lower level, double garage, shake roof.

2740+ square foot home, only 2 years old with 4 bedrooms, 2½ baths, den, family room, formal dining room, utility room and 2 fireplaces. Master bedroom suite, 2-level patio, landscaped.

Elegant 2560 square foot home, a year old with 3 bedrooms and 3 baths, 2 fireplaces, formal and informal living rooms, full dining room, utility-laundry room and large family room on lower level.

Two-level 2740 square foot home with 4 bedrooms, 2½ baths, dining and family rooms, den, walk-in pantry and dinette in all-electric kitchen, deck, shake roof and a tremendous view.

Approximately 2045 square feet, 1½ years old, with 4 bedrooms, 2½ baths, dining, family and breakfast rooms, 3-car garage, on a landscaped corner lot, fenced, lavish landscaping.

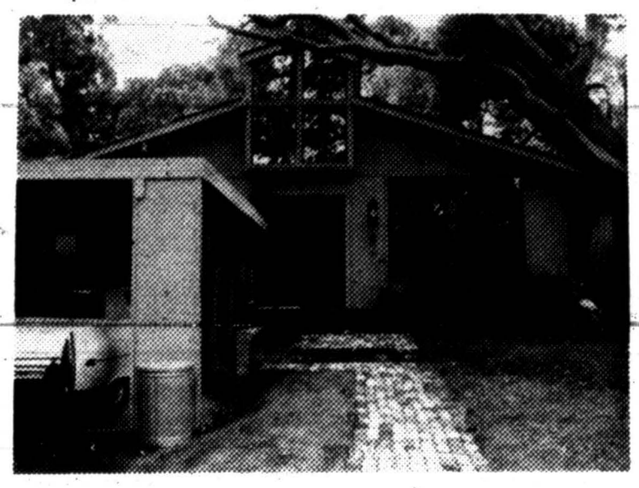
For additional information on custom-built homes and outstanding homesites in this prestige area, call now.

MONTEREY PENINSULA ASSOCIATES

Wright Fisher, Realtor
55 Soledad Drive, Monterey Phone 373-2424 Anytime

CARMEL

JUNIPERO SOUTH OF OCEAN



A house with unique architectural style and warmth. Living room and dining area have open beam ceilings, clerestory windows and a fireplace. There are two bedrooms, two baths and all modern conveniences. It can be shown anytime by appointment.

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$49,500

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624-5368
Dorris Drive & Center St. - Mid-Carmel Valley
Mail: Rte. 2, Box 6666, Carmel, Calif. 93921

CARMEL & POINTS SOUTH

A CONVENIENT CONTEMPORARY

Family home with three bedrooms, three baths, priced at only $46,000. Top Frigidaire appliances, fine carpeting and acoustical ceilings throughout. Glass doors open to flowered deck. Near schools and shopping. Call 624-1536, Fifth and Dolores in Carmel.

NEAR CARMEL POINT

Beautifully constructed only four years ago, modern three-bedroom, three-and-one-half bath home is in superb condition. Space galore with darkroom workshop, large family room, den, separate dining room, and many extras. Well priced at $79,500. Call 624-1536, Fifth and Dolores in Carmel.

MEDITERRANEAN VILLA

One block above the beach, this one-of-a-kind home on three acres commands sweeping Point Lobos to Pebble Beach views from each of three levels. Carved gate leads to enchanting gardens and stone-paved terraces. Informal activities center in Normandy kitchen, a gourmet center where artist-designed tile work and skylight provide gracious, yet relaxed setting. Lower-level bedroom suite has its own conservatory with electrically controlled ceiling. Penthouse suite has rooftop sundeck and unsurpassed Carmel Bay Views. Priced at $167,500. Call 624-1536, Fifth and Dolores in Carmel.

YANKEE POINT EXECUTIVE RETREAT

Custom-built with Hans Rugge quality. Large glass doors throughout afford unobstructed marine views. Lofty ceilings, efficiency-engineered kitchen and ample storage. Flowered entry forms hub of surrounding house. A scant ten minutes from Monterey, this low-maintenance home is priced at $195,000. Call 373-1361, 498 Calle Principal in Monterey.

THE BEST OF BIG SUR COUNTRY

Partington Ridge, ten acres with meadow building site affording Pacific panorama. Magnificent redwoods. Property is among the last of its type available, priced to sell at $49,000. Call 624-5378, Del Monte Lodge Mall in Pebble Beach.

DEL MONTE REALTY COMPANY
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THE SPARKLING SEA . . . Enjoy the close-up view from this light-hearted two-bedroom Holiday Home. $52,500!

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624-6270
P.O. Box 2428 Carmel, California 93921
Vandervort Court, San Carlos between Ocean and 7th

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"Afloat in the Tree Tops" - July 1972
"Redwood" page 36 - June 1972

Look and you will see two exciting houses that have been built by two of our clients on unusual lots. Call us, we have more.

Pebble Beach Realty

BOX 851, PEBBLE BEACH PHONE 408-624-5900

Mission Fields Just About Finished For the Very Small Family

A 3-bedroom, 2-bath home with a living-dining area -- a total of 1,000 square feet -- and you should see it for only $38,200.

OCEAN AVENUE REALTY

Carmel 625-1343 P.O. Box 3322
LEO TANOUS, Realtor: Residence 624-4818
HAROLD RELIFORD Home Phone 624-3396
JAMES H. SMITH Home Phone 373-5630
MEMBER CARMEL MULTIPLE LISTING SERVICE

Herma Smith Curtis
REAL ESTATE

JUST LISTED IN SOUTH CARMEL HILLS

FULL OF CHARM 3-bedroom, 2-bath home, all redwood construction huge living room with cathedral beamed ceilings and floor-to-ceiling used brick fireplace -- just loaded with atmosphere!! AND a view of the Carmel Valley Hills; glass sliding doors off living room lead onto a large private deck to let you enjoy the gorgeous view. Large double garage could easily be converted into a family room, since the house is situated on a huge lot, there is plenty of room to build a carport or new garage. The home also features a heavy shake roof and a completely new kitchen. Since HOUSE IS IN DESPERATE NEED OF TENDER LOVING CARE (completely rundown, landscaping has to be redone, house needs new paint job, etc.) AND OWNER'S SITUATION IS SUCH THAT HOME HAS TO BE SOLD, YOU CAN TAKE ADVANTAGE OF THE LOW PRICE OF $45,000.

VIEW — VIEW — VIEW!!!

of the Carmel Valley and the Salinas Valley, from this magnificent home WE HAVE JUST LISTED, on one full acre, which affords privacy, consisting of 2 bedrooms, 2 baths (sunken tub in master bedroom), ceramic tile kitchen floor, massive beam ceilings, huge used brick corner fireplace, and glass sliding doors out of the living room leads onto an enormous sundeck to enjoy the beautiful and tranquil view of the mountains and the valley. This custom-built, all cedar home, also features beautiful oak plank floors throughout. There are also many fruit trees on this oak studded lot. If you want privacy, a beautiful piece of land and a well constructed home to go with it, THIS IS IT!!! Asking $55,000. For further information, give us a call, anytime.

77 soledad drive, monterey, 372-4508
ALL PHASES OF REAL ESTATE
Member Multiple Listing Service

SMALL HOUSE CONVENIENT TO BUSLINE
Well built one-bedroom house on a completely fenced corner lot. The living room has recently been repainted. New wall-to-wall carpet was fitted at the same time and a new self-clean oven installed in the kitchen. Some re-arrangement would be necessary to produce a second bedroom but it is possible. Large storage area in the car port. $35,500.

2 BEDROOMS + DEN, VERY NEAR TOWN
This is an absolutely delightful home on a corner lot almost in town yet extremely secluded, too. There are 2 modern baths, 2 dens, plus a large, detached studio with fireplace. The house has a somewhat European-Oriental feel which is difficult to describe. But then the house is fairly easy to see. Just call us. $69,500.

4 BEDROOMS NEAR DEL MONTE LODGE, $89,500
The house, across from the Polo Grounds, is interesting because it is exceptionally reasonable for this expensive area, and also because it's an interesting house. 2 bedrooms and a bath are in a converted barn, which also has a huge all-purpose room. Then two bedrooms and a most attractive sitting room, PLUS large living room and dining room, along with FOUR fireplaces are in the main house. And it's in good condition, too. It may or may not suit you, but if it sounds like it might, you should certainly at least SEE it.

LOT — CARMEL HILLS — $16,500
Here is a low priced lot, in today's market, about ½ acre in a secluded location near Carmel High School. Many beautiful trees, 115 feet frontage. See this now!

LARGE OCEAN VIEW LOT — ONLY $18,000
A short, pleasant drive of about 4 miles will take you to Yankee Point Acres where we have a tree-studded, level building site for sale. It offers a fine, protected ocean view over homes already built across the street. A creek bed on the south side of this over-one-third-acre lot offers added privacy. Excellent value at $18,000.

OCEAN VIEW LOT — PEBBLE BEACH
An excellent lot buy for $25,000 in a choice area of Pebble Beach. This is an easy lot to build on, is near Del Monte Lodge and Peter Hay Golf Course, and has a very good ocean view south over Del Monte Lodge.

CARMEL REALTY COMPANY

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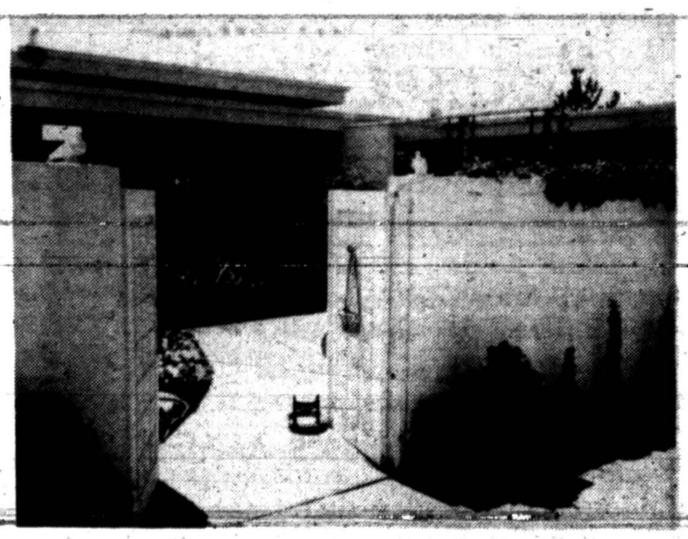


A Spacious Heavenly Home

2 bedrooms, 2 baths. 42' living and dining room, all windows. Views up and down the Valley, Point Lobos and the mountains. Enclosed garden. Minimum care. Large double garage, electric eye. Complete privacy. Near schools, shopping and golf courses. Sunny area. Asking $79,500. Owner agent.

GLADYS R. JOHNSTON
Realtor

ASSOCIATE: W.B. Honneger 624-5476
Residence 624-7745 Office 624-3849
Junipero between 5th & 6th Carmel, California 93921
(OFF-STREET PARKING) P.O. Drawer D

NEAR THE HIGH SCHOOL -- Ideal family home with well-planned 2700 square feet of living area. Large entry hall, offset living room, dining room, family room with fireplace, three bedrooms, 2½ baths, small den and large laundry room. Built for present owners eleven years ago, but now it's larger than they need. $69,500.

BUY OF THE YEAR IN A LARGE HOME -- Carmel Meadows home with 3000 square feet of living area. Four bedrooms, 3½ baths, dining room, breakfast area, den with fireplace, game room, 70-foot deck, two patios, double garage, complete low upkeep landscaping, walled entrance yard. Valley and hill panoramic view. Owner leaving country has priced at $85,000 for quick sale.

CARMEL VALLEY HILLTOP HOME -- Outstanding home on a rolling acre in Tierra Grande with two bedrooms, library with its own fireplace and bath (could serve as master bedroom suite), dining room, inner garden court, 3½ baths. Delightful decor, looks like new. Don't miss seeing this if you're in the $89,500 bracket.

GEORGE CONN REAL ESTATE

Carmel Multiple Listing Member

San Carlos near 6th 624-1266 P.O. Box 5478
John Mockett - 624-9596 Roy Potter - 624-9751
Edith Leach - 373-4687 Sallie Conn - 624-5252

Check These For Values!

1. A few blocks to town, smart 7-year-old modern home with some ocean views from deck -- plus lovely big living room, dining room and 3 bedrooms and baths, at $42,000.

2. Cute smaller "weekender" with 1 bedroom and bath, nice big beamed-ceiling living room, dining room and A-1 kitchen. $35,500.

3. Brand new! The location is close in and lovely as is the house! There are 3 bedrooms, 2 baths plus a smaller extra room. Lots here at $48,500.

4. Offering TWO different homes at the same price! One is a new town house, very smart -- the other is 5 years old with 5 bedrooms, 4 baths and a separate studio. Only a step to town. $64,750.

SHIRLEY JONES, Realtor

624-5435 Residence 624-8969
P.O. Box 1153 Carmel 5th & Mission

We Have Just Listed This At $34,000

A cozy little redwood hideaway with three bedrooms, one bath, living room with vaulted open-beam ceiling, fireplace and a sunny deck. PLUS an extra building of good size, which would be ideal as a work shop for the writer, artist or hobbyist. We see the property as a fun weekender or sound to hold as rental property or a fine project for updating. Exclusive; shown by appointment only.

Penny Howard

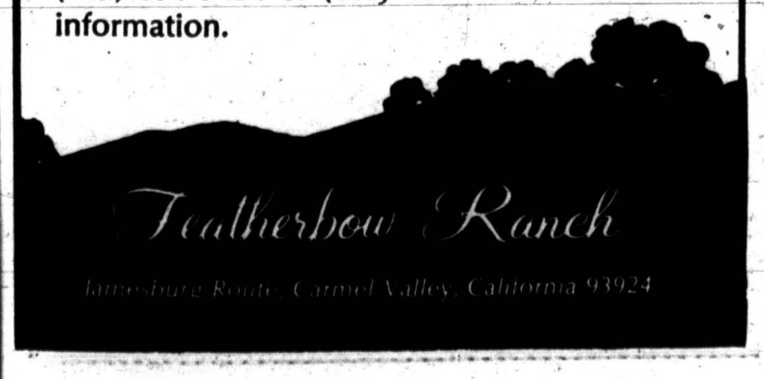
REALTOR

624-0104 Anytime
7th Ave. west of Dolores P.O. Box 4236, Carmel

Member Carmel Multiple Listing Service

Carmel Valley Land

The scenic wilderness of historic Featherbow Ranch in Monterey County's enchanting Carmel Valley is now being allocated to 40 acre retreat estates. Environmental standards call for preservation of the natural beauty of the hilly, tree-covered land and protection of its abundant wildlife. No available property in California offers such picturesque seclusion without being trapped in isolation. Modern shopping and professional facilities, restaurants, schools and churches are just 14 miles distant. You may live in close, enriching harmony with nature from $975 per acre in parcels of 40 acres or more. Terms available. Call (213) 651-3434 or (408) 659-4182 for further information.



home just north of the Village and walking distance to town. The reverse plan with the spacious living room and dining ell at the rear offers a sunset and treetop view. The kitchen has built-ins, there is a service room, sundeck and easy-care garden. It is carpeted throughout, there is forced-air heat . . . truly an excellent buy at $42,000.

RIGHT ON THE BEACH with a million-dollar view of the entire Carmel beach and bay. This is a "fixer-upper" and a rare opportunity to acquire Scenic Drive property at this price. The exterior is stucco, the roof tile, it has central heat, hardwood floors and an oversized lot. There are 2 bedrooms, 2 baths (separated by a courtyard patio), and a charming 35' living room with exposed beams and lovely stone fireplace. See this today! $79,500. Exclusive.

ARE YOU LOOKING for a south-of-Ocean-Ave. location? If so, be sure and see this 2-bedroom, 1½-bath home. It has a cozy living room with brick fireplace and desk alcove, a separate dining room, service porch and carport. It has forced-air heat and hardwood floors, the interior is freshly painted, and it is modestly priced at just $39,500. Exclusive.

CROSS & FOSTER, Realtors

Phone 624-1569
Claire Cross 624-5739 Lenore Foster 624-6775
Anne Weeks 624-6516 Amelia Myette Whelchel 624-3968
Carol Mason 624-9583
Lincoln St. at 7th P.O. Box 1172, Carmel

A TRULY CHARMING 1-bedroom Comstock house in perfect condition on a beautifully wooded lot near the Village, near the beach. $46,500.

THE VILLAGE REALTY

Peggy Dyer Elisabeth Setchel, Realtor
Ocean Ave. & Lincoln Phone 624-3754 P.O. Box BB, Carmel

MIRIAM BRIDWELL, Realtor

Phone 624-8238 ANY TIME
P.O. Box 4906, Carmel Multiple Listing Service

You Don't Have To Be A Golfer

to enjoy this lovely home set down in the middle of a lush golf course, but it IS right on the Carmel Valley Golf and Country Club course if golfing is your pleasure. There's even space in the double garage for a golf cart!

It's a home fetchingly built around a landscaped atrium, with generous bedrooms plus a paneled library and 2 exciting baths. The 26' beamed living room opens into a separate dining room, both of which have fireplaces. The kitchen is a dream of convenience with an adjoining family room complete with wet bar.

Surround all of this with mature landscaping (with automatic sprinkler system) and it's really something you should see at the very fair price of $72,000. We'd enjoy showing it anytime!

MALCOLM E. FOSTER REAL ESTATE

Member of Carmel Multiple Listing Service
624-8521

William A. Farner, Res., 624-4446 Jean Crane, Res. 624-3045
Dolores near 7th P.O. Box 2068, Carmel

WILLIAM N. EKLUND Realtor

624-3050 Office 624-4258 Residence
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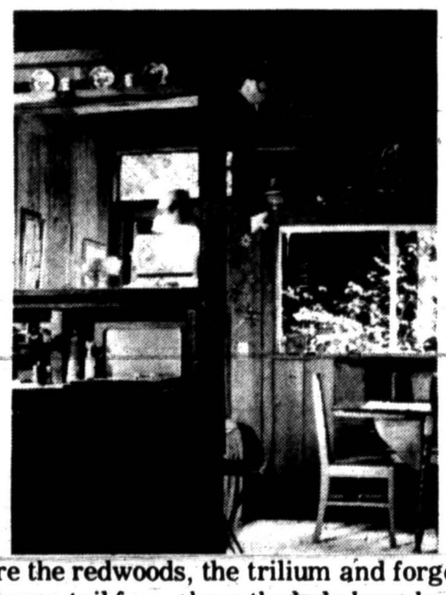
Lines from Lois

There is this place

It's name is Listen-to-the-Creek. It is composed of the real estate -- a 2½-acre parcel of land about 12 miles (15 minutes) down the Coast from Carmel and, turning inland from the starkly beautiful coast, another mile and a half into a fern-filled canyon in a redwood forest.

It is composed of a creek which runs year-round all the way through it, spilling over waterfalls, and even in this dry year, the one near the cabin is still going.

There is this little cabin on this place which was named by a neighbor who made its sign at the time the house grew from shakes hand cut from a redwood tree on the property. It has three sort of odd rooms, a bath, and a deck. The interior is rustic and probably should be finished off more conventionally, but it is furnished and includes an electric stove and refrigerator, so you could start right in to enjoy it while you fiddled with its interior and "decor" if you want something less rustic.



There are the redwoods, the trilium and forget-me-not and the horse-tail fern where the lady-bugs breed in the spring. And the foxglove, and the ferns and other fascinating little plants which appear as a part of what the botanists call "the redwood community".

It is easily accessible because it is right on the only road (though kept private from it by fences and gates) and it may be that it is the close-to-Carmel hideaway in the summer sun which you have sought. Listen-to-the-Creek is in the Palo Colorado Canyon, and you might try calling the owner at 625-1061 for directions and drive down this weekend to see it, or you could always call our office and make an appointment.

The price is $29,500 and it requires, in addition to a minimum of $15,000 cash, the inclination to "hide away in shadows from the tyranny of time" without getting too far away from Carmel.

Lois Renk
Real Estate By The Sea
Phone (408) 624-1593
MISSION NEAR FIFTH · P.O. BIN 5367 · CARMEL, CA. 93921

Caution: do not read this unless you're a native of Carmel.

Carmel's tight zoning laws, proximity to Big Sur and matchless climate are among the subjects discussed in this month's report by Carmel Business Assn. Secretary Harriet Meyer. Here are the exciting details:

The number of letters answered was 504 and the bulk mailings 950. City Hall helped us with three letters; one which wanted to know the procedure for a flea market and Hugh Bayless told us to reply that "our zoning laws prohibit this type of operation." Another was from a man who was stopped for going through a "Stop" sign, and he dictated all the changes the city should make on this corner. The others were for dance and music studios for which Mr. Bayless stated the rules, if not in the business district.

A freelance writer wanted the date for the Sandcastle building so he could "point a tourist our way." We replied that we could never give the date as the beach would no longer hold the throngs.

Two requests for information on Tassajara Hot Springs led us to believe that some article must have been written on this spot.

A student leaving for Belgium wanted all the brochures we would spare to show this part of the State.

We have lots of tourist write after they reach home stating their pictures did not turn out, and this time the request was for a movie film. The local camera shops do not have films to sell that are prepared, so perhaps this might be a new field for someone.

We had a song written about Carmel with numbers for the notes in the music part. We referred them to The Pine Cone.

The American Association of Retired people of Redwood City are coming, 40 strong, and a medical symposium is being planned from Syracuse, New York. We sent bulk mailings to all of these.

On file we have:

The Arts Coordinating Council of Monterey County, seeking members; Tim Thompson also looking for members for his Circle Players at the original location; Austin Elliot sent his prospectus on his "small businessman's clinic"; Golden West Savings told us about their "operation identification" and offered to mail it to all the members advertising free -- their electric engraving tool which marks one's valuables; also on file a brochure on "Highway Safety Program Needs"; and a travel company sent details on a packaged invitation to Cal Neva for your club or groups.

Some people who write us think that Big Sur is as close as the meadows, probably due to some free lance writer who didn't know EITHER.

On the other hand, we had a most pleasant surprise in the gift of a book that Thunderbird Book Store gave us which is called **Combing the Coast**, between San Francisco and Big Sur, by Ruth Jackson whom you could tell had investigated every nook and cranny along the beaches. On pages 107 and 108 she quoted CBA three times and took the paragraph that Barney Laiolo had written in our map and printed the entire message. She described our beach as "one with nary a hot dog stand in sight." We wrote her a letter of appreciation.

Two representatives of **National Geographic** interviewed us, and this week sent several pages for us to proof read, so they too are dependable.

With the advent of summer we get letters saying the parties want to relocate and it is invariably from a hot state. When winter comes we get letters from the snow states with the same discouragement.

We had some German students on an exchange visit, for whom it was fun planning a day, and a hero worshipper of General Stilwell.

Tourist information is in full summer force and the Bach inquiries in almost every other letter.

A Chamber of Commerce from the South phoned and asked very detailed questions about our income so we referred them to City Hall as it mainly pertained to the bed tax.

Seaside invited us to their parade and we hope they finally got someone to represent Carmel.

We are asked to give information on wine tours and we direct them to Ocean Avenue, to the Loomis Shop, instead of Sonoma which town also sent a tour group here.

For the first time since working for CBA we were asked to send recipes of local cuisine, especially seafood, so we sent the Clam Box place mat, as being in the cooking business is one feat we draw the line at.

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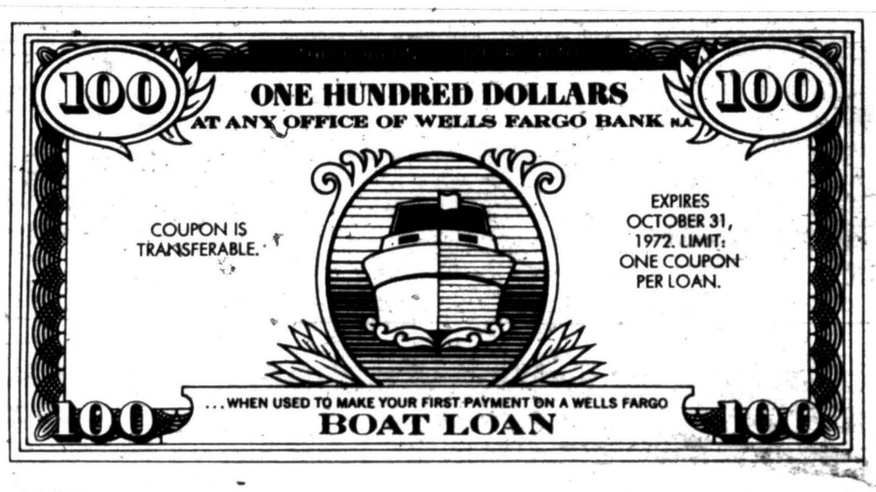
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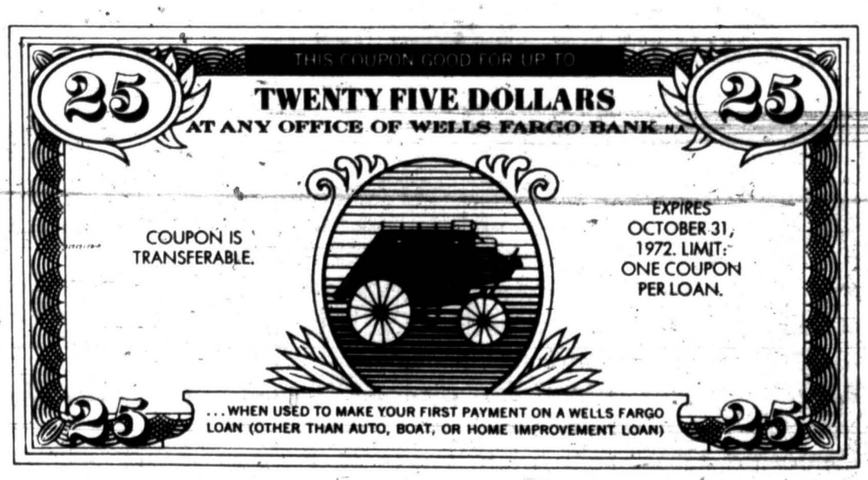
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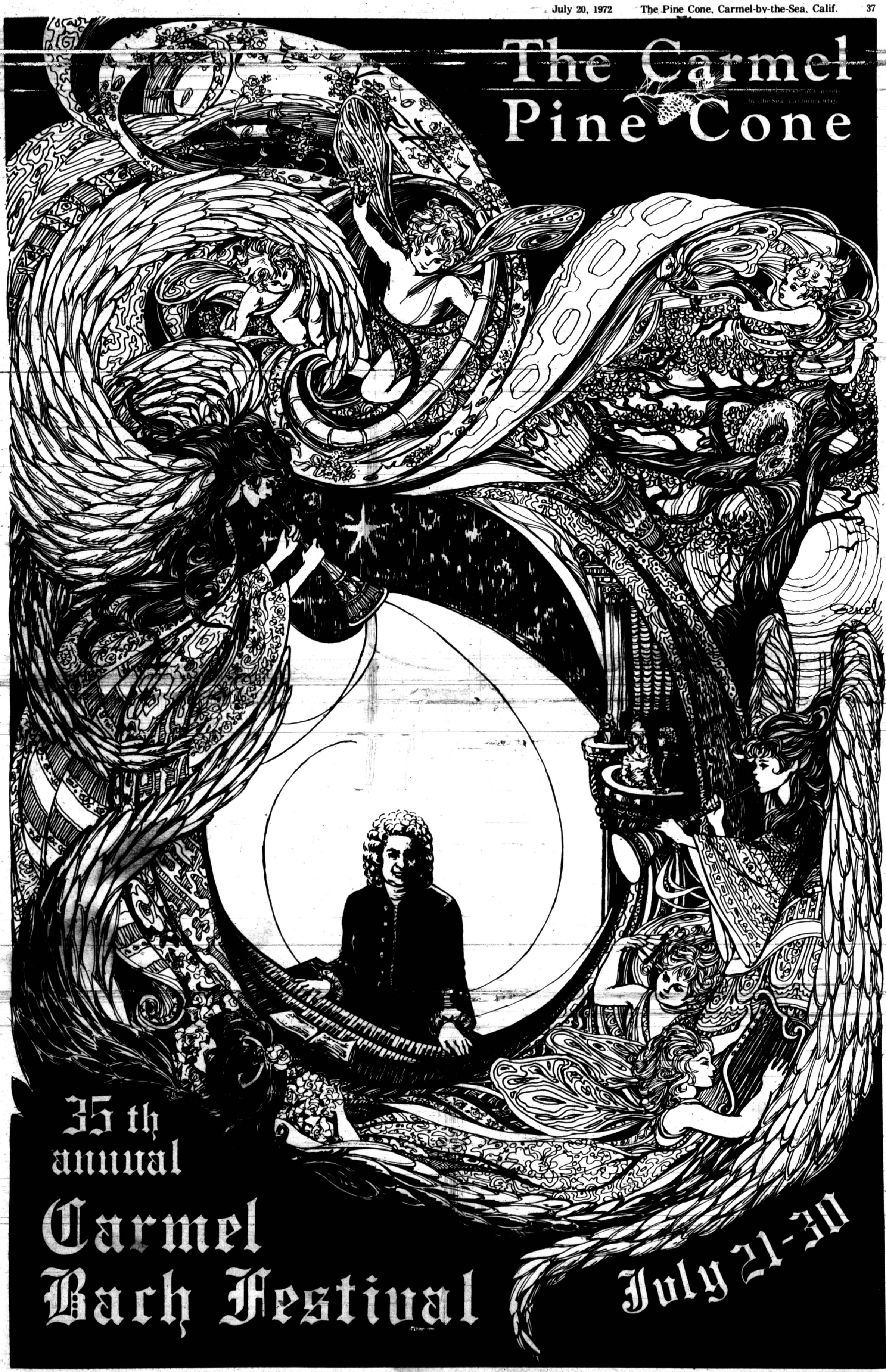
The Carmel
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annual
Carmel
Bach Festival
July 21-30

An interview with Maestro Salgo:

How to approach Bach

Q.: The Bach festival attracts thousands of music lovers from all over the country, yet for many music lovers, Bach can be rather forbidding. The people who come here and spend 10 days drenching themselves in Bach have a different attitude. To others the music may sound rather mechanical, bloodless, unemotional. Why is this true?

A.: This is difficult to answer, but first of all, for those who have not quite tuned in on Bach, we always have many different programs including Mozart, and Haydn and Renaissance and Medieval composers and 19th century composers who came under Bach's influence.

But we must understand that the 18th century above all revered form, a steady rhythm and a certain proportion. This was 18th century aesthetics. Once we accept this convention, we find Johann Sebastian was a very hot tempered, full-blooded man. Did you know that the man had quite a temper? He got so angry at an organist once that he took off his wig and threw it at him!

In his music there are so many different styles. I'm glad you used the phrase "mechanical." It is always the performer's fault if his music seems to be mechanical. There must be something wrong, because the music harmonically is so interesting that it gives you a million different colors. That steady beat is very close to our rock and roll. In fact Stravinsky said, "Bach and Boogey Woogey -- what a formidable combination!" In jazz or popular music, this steady beat has its analogy right in Johann Sebastian Bach. There is no romantic swaying which some people think that art music should have.

He was a unifier of all styles. He knew the Italians, the French, and of course he knew the Germans and even the English. He took these dances of the French and the Italians or the gigue from England. There are a million facets there, all kinds of styles, so that if a person doesn't find one piece absolutely to his liking there are many others.

There is one other thing which we shouldn't forget. Bach's art has two definite aspects: the entertainment style which includes the suites and the dances; and the great religious works -- the masses, the oratorios, the passions and more than 250 cantatas. These are the great works which make us feel that Bach was the greatest religious artist and the last one who ever lived.

Approaching his music we at least should try to put ourselves in his frame of mind. That doesn't mean that we have to be converted to some kind of religion, but certainly it would help if we could put ourselves into such a religious frame of mind.

To those people who have a little bit of difficulty I would say, give yourself time and get a little exposure. When T.S. Eliot said to somebody who accused him of modern obscurantism, he dropped his shoulders and said, "I want my readers to meet me more than half-way." With Johann Sebastian you don't have to—a quarter of the way is enough.

Q.: For someone who is a music lover, who is somewhat awed by Bach, who does not understand the man and his music, where would one begin?

A.: I would say the Brandenburg concerti are probably the very best introduction. They are great entertainment music, easy to listen to, and of course first class music. If someone is dramatically inclined, there are not greater dramas than the Passions — the best known story of mankind, really underlined very deeply and very easy to follow. The cantatas are a little bit more difficult.

Q.: Bach was a great innovator. Could you relate his art to the whole political and cultural milieu in Europe at the time?

A.: Historically we have to think of Europe as trying to recover the ravages of the Thirty Years War. Every war is the enemy of the arts. They cannot flourish. In his early childhood Bach had heard of the sufferings and the ruins. He tried to reform church music because the felt that mankind, because of the war, needed that foundation of religion.

The 18th century was a curious age. It was the Enlightenment. Bach's great king was, after all, Frederick the Great — a student of Voltaire. We might assume that Bach was very well acquainted with the new ideas -- freedom and the Encyclopediasts. Though he didn't have a very formal education, the man had a very marvelous library. He read theology mainly but there were some political treatises too.

We discovered recently that he knew Spinoza. It is very likely that he could converse with the travellers that stopped in the Bach household. The house was large and comfortable, the roads were bad, and the winter horrible, so visitors stayed a long time. They came from the west or the south (Italians and Frenchman) so we can be quite sure that there was quite an interchange of ideas.

After all he rebelled against authority -- the school authorities -- and felt that an artist should not to be interfered with, which after all was quite a revolutionary thought. Bach felt that art was learning on its own and he was proud to be an artist which was not quite a French idea but a little bit of the Age of Reason was there.

Q.: What are the highlights of this 35th Anniversary Festival?

A.: In the year of the mass it is always the B minor Mass. I say B minor Mass though you probably know that most of the movements are D major. But beside the Mass -- which is so difficult that we have to do it every two years because our chorus might forget it -- there is the revival of the lovely *Magnificat* which we have not done for six years. There are some Brandenburg concerti, and a triple concerto which we have never done. This will be Monday July 24.

There are, of course, some cantatas, a very beautiful pastoral cantata, number 104, *Du Hirte Israel* on Tuesday the 25th, which will be played for the first time at the Festival.

We have illustrious soloists. Carol Neblett will sing Mozart's two concert arias on the two Saturday nights. These great concert arias are not taken from any opera. Carol Neblett is the primadonna from the New York City Opera. Patricia Michaelian is a young San Franciscan who will play Mozart's piano concerto. Malcolm Hamilton, the wonderful harpsichordist, appears on the program several times and of course Louise Di Tullio will play all the complete Bach sonatas for flute and harpsichord. It is the first time here and it is a very important musical event.

There is an interesting program on Thursday which is continuing the idea of tracing of Bach's influence. The Baroque and its Heirs, as it is called, has two pieces which are particularly interesting to us. One is a motet by Mendelssohn. Perhaps I should stop here. Without Mendelssohn we would not have a Bach festival anywhere. It was he, who practically on his own, from his own pocketbook, financed the first festival and told the world, "Now listen here. Nobody knows this music, but this is very good, it is very important."

Q.: Do you mean that before Mendelssohn's time Bach's music, his great works were largely unknown?

A.: Largely unknown. As a matter of fact, if you said "Bach" everybody thought of Carl Phillip Emanuel Bach, the second son of Johann Sebastian. He was the great Bach. Mozart, Haydn and Beethoven revered him. Mozart went to Leipzig once, heart the motet and said, "Who is this? Finally someone from whom I can learn." he said. He looked for a score but there was no score, so he asked the conductor for the choral copies and put them down on the floor and just looked and tried to reconstruct a score from the individual copies and said, "Well, here is somebody." Well anyway, it was Mendelssohn.

It was also Mendelssohn who was in England and Queen Victoria asked: "Mendelssohn, you are here in our country. What would you suggest to do for England perhaps to put her on the musical map?" He said, "Your Majesty, why not have some interesting concentrated musical programs in a short time in a festive occasion in a festive surrounding?" And she said, "Herr Mendelssohn, why don't we call it music festival?" This is how it started.

He made ten visits to England. When he died, the first edition of Grove's dictionary in 1868 contained 64 pages on Mendelssohn, and 6½ on Johann Sebastian Bach, so the cult of Bach is not as general and as long as we think. In fact, 35 years in America for a Bach festival is quite something.

Another interesting work is the Frank Martin *Petit Symphony Concertante*, an interesting work written for a harpsichord, piano and harp plus double string orchestra placed on both sides of the stage, which is exact Baroque style. Look at the instruments; they are also Baroque instruments, not the modern piano but the clavier which was a keyboard instrument, we can think of it as a re-creation of the Baroque era.

Frank Martin, a contemporary Swiss composer, says his greatest musical experience was when he was twelve years old and heard the Passion According to St. Matthew of Johann Sebastian Bach. He vowed that he would become a musician.

Q.: Is the Martin work written in twelve-tone or is it in the traditional style?

A.: I would say it is early 20th century style, not late 19th century, but early 20th century. In other words, it embraces Impressionism, but is certainly far from 12-tone. It is very tonal. There is nothing dissonant about it. Martin constantly wanted to build a bridge to the past and is not ashamed to say that he was under the influence of the great masters.

Of course the Mission concert is always special. This year the world celebrates the 300th anniversary of the death of Heinrich Schuetz. For those who are concerned with Bach, his importance lies in the Italian style that Bach later on perfected. When he borrowed something he always paid back with interest. It was Schuetz who brought back from Italy his teachers' style — Gabrieli and Monteverdi — so the program will consist of some of Schuetz' works and also Gabrieli and Monteverdi.

Essentially it was a style I would describe as "16th century stereo," in other words, the choirs were placed in the different naves of the San Marcos church and answered each other antiphonally. The audience -- it was more of an audience than a congregation, by the way -- were

caught in the middle.

It has all this flamboyant life of the Italians and Schuetz absorbed it. Don't forget that he was born in 1585, a full 100 years before Bach. So he took this back to Germany and in the little high school where Bach went we find in the music library a great many of Schuetz' works, so we have a good hunch that he knew his work.

Q.: Tell us a little about Miss Neblett. What is it like working with someone like that?

A.: She is really a glamour girl, but let's not hold this against her. She is an excellent musician and an excellent singer, but she was trained as a violinist and loved to sing Mozart and Bach. So I don't think we have to worry about the glamour overshadowing her musicianship.

I have enjoyed rehearsing with Doug Lawrence who appears in his sixth Festival. He's a big man now. Mr. Hurok has engaged him, and I am very proud that I was the first one who gave him a chance in Northern California. This is one of the things the Bach Festival does -- to throw the light on upcoming young artists who need to be presented and need to be heard. Several well known artists got their first start here.

Q.: But they keep coming back to the Bach Festival?

A.: They love to come back. They love the music, the atmosphere, the spirit and they say, "Where can they hear Mozart or Bach like we do it."

Q.: Why are we being deprived of an opera this year at the Festival?

A.: The answer is partly logistics and partly financial. I was informed that the Carmel City Council is intending to very substantially raise the rent for the Festival. Well, I just had to look at what an opera would cost, and this is one reason why I did not do it.

Also, some of my people are arriving later this year, because some of them have Eastern engagements. I could have surmounted that but the financial considerations were probably number one.

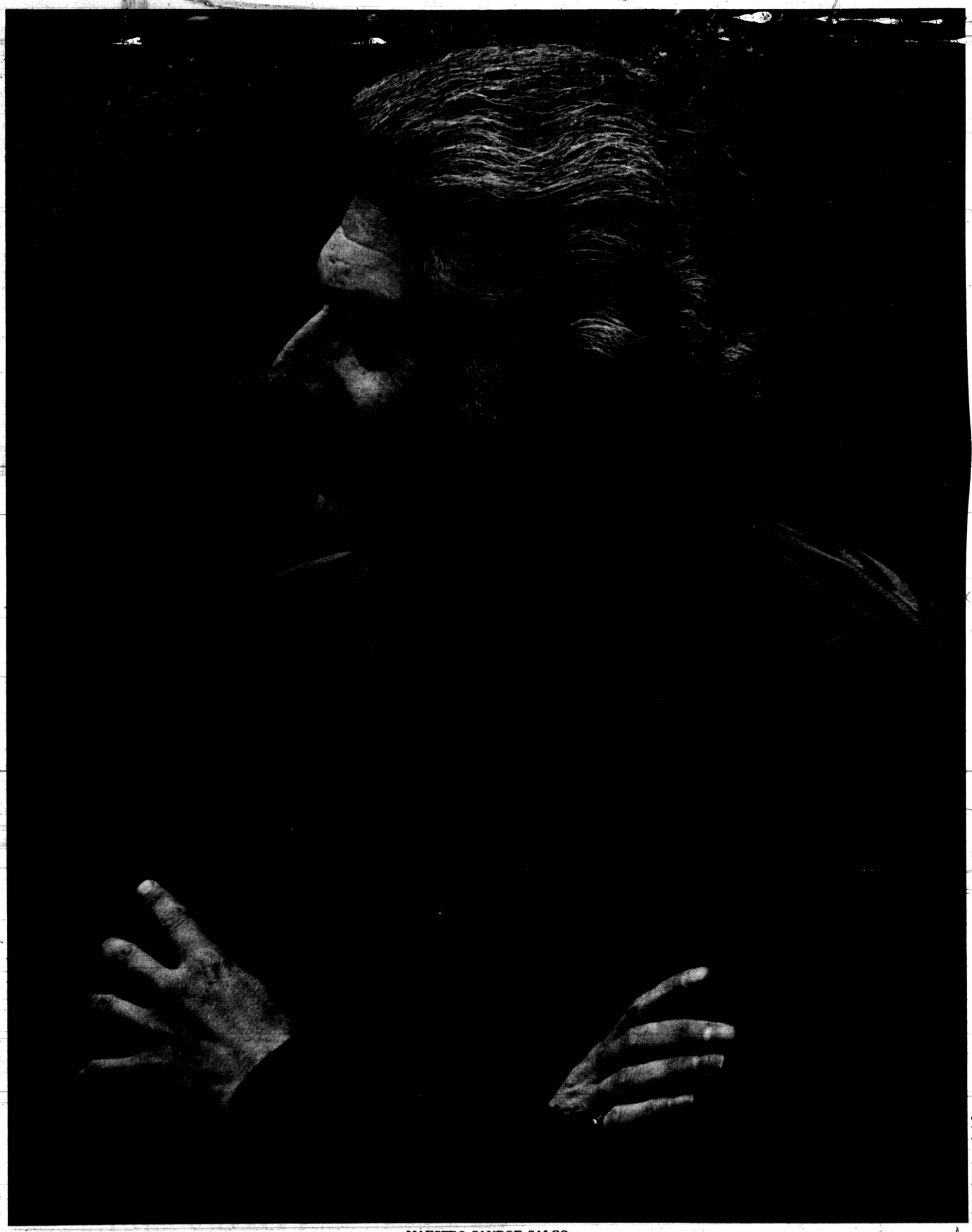


photo by Ansel Adams

MAESTRO SANDOR SALGO

Festival personalities...

New York Opera star Carol Neblett adds luster to 35th Bach Festival

Carol Neblett made her New York City Opera debut as Musetta in **La Boheme** in March, 1969, after having been a soloist with the Roger Wagner Chorale.

She has sung with the San Diego Symphony and in a concert performance of Gluck's **Orpheus and Eurydice** with the English Mezzo-Soprano, Janet Baker. She was chosen to open the fall 1969 season at the Dorothy Chandler Pavilion of the Los Angeles Music Center, performing the dual roles of Margherita and Elena in a new production of Boito's **Mefistofele.**

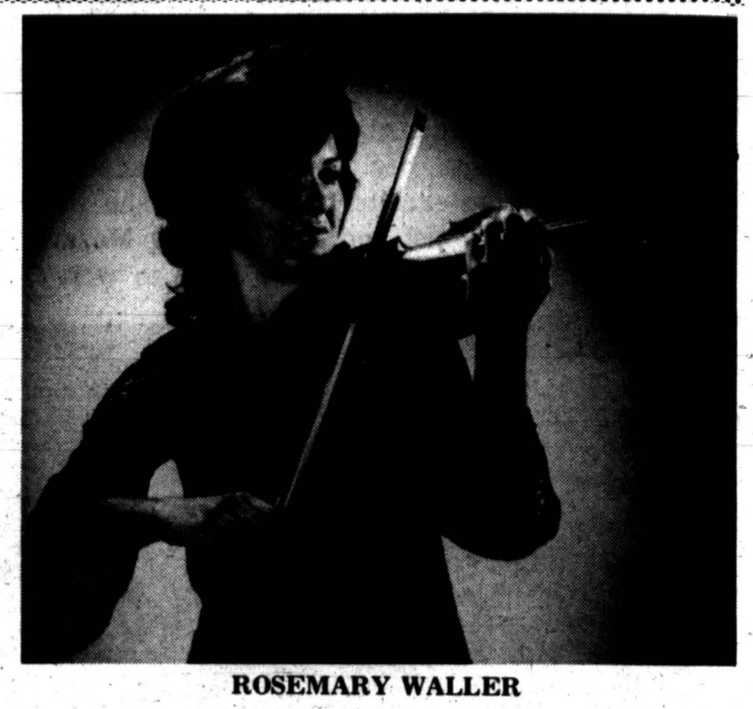
Still in her 20's, Miss Neblett appeared in March 1971 in the title role of Charpentier's **Louise** in the New York City Opera revival, and in the leading roles during the opera's annual visit to Los Angeles. In a lighter vein, she appeared at the Hollywood Bowl under the baton of John Green, and with Andre Kostelanetz in New York and Cleveland.

She studied with William Vennard and Gwendolyn Koldofsky of the University of Southern California and works with vocal coaches Esther Andreas and Jack Met. Last season she visited the Soviet Union under the Cultural Exchange program arranged by impressario S. Hurok.

CAROL NEBLETT

This is the young soprano's first appearance with the Carmel Bach Festival. She will be featured in the J.S. Bach **Magnificat in D major** on opening night, July 21, and again July 28, and in the Bach **B Minor Mass** July 23 and 30.

She will sing two Mozart concert arias for soprano and orchestra, "Bella mia fiamma", K. 528, and "Ch'io mi scordi di te," K. 505, with pianist Patricia Michaelian, Saturday, July 22 and again July 29; and will appear in the morning recital Tuesday, July 25, with Douglas Lawrence, bass; Douglas Davis, cello; and Darlene Lawrence, piano.



ROSEMARY WALLER

Rosemary Waller, concertmistress

Rosemary Waller returns this year for her ninth season as concertmaster of the Carmel Bach Festival orchestra.

For the past four years she has been principal second violin of the Cincinnati Symphony.

A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds a B.A. and M.A. from the University of Southern California and was a recipient of a Fulbright Scholarship at the Paris Conservatory of Music from 1954 to 1956.

After returning to the United States she joined the National Symphony Orchestra in Washington, D.C. and in 1960 was invited to become a member of the Cincinnati Symphony.

She first played in the Carmel Bach Festival orchestra in 1950.

This year, besides her duties as concertmaster, she will be featured in the Bach **Triple Concerto in A minor**, with Louise Di Tullio, flute, and Malcolm Hamilton, harpsichord Monday night.

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Violinist Christiane Edinger back after 1971 Festival triumph

The brilliant young German violinist, Christiane Edinger, returns this year for her second season with Carmel Bach Festival, after recent appearances with the Staastheater Orchestra of Stuttgart, the Austrian Radio Symphony Orchestra and the Westphalian Symphony, as well as taping programs for Radio Zurich and Saarbrucken Radio with Gerhard Puchelt, and for Austrian Radio.

Born in Berlin, Miss Edinger started her musical education at the age of five. She has studied with Vittorio Brero at the Hochschule fuer Musik in Berlin, with Nathan Milstein and with Joseph Fuchs at the Juilliard School of Music in New York.

In 1961 she won first prize in the German Hochschule fuer Musik competition and after several other awards received the much coveted Berlin "Younger Generation Kunstpreis" for music.

Her debut with the Berlin Philharmonic Orchestra in 1964 was followed with appearances in many of the major musical centers of Europe, including Vienna, Munich, Hamburg and Cologne. Two years later, Miss Edinger made her American debut in New York under the auspices of the "Young Concert Artists," subsequently appearing in Boston, Washington, St. Louis, at Expo '67 in Montreal and with the Pittsburgh Symphony under William Steinberg.

CHRISTIANE EDINGER

Miss Edinger has toured the Soviet Union, Norway and Holland, and performed at the Berlin, Vienna and Venice music festivals. She played Schoenberg's violin concerti with great acclaim, under Bruno Maderna, who engaged her again this past season. Other recent engagements include concerts in Berlin, Vienna, New York and Munich, where she played under Rudolf Kempe.

The young violinist will play the Mozart **Concerto in G major, K. 216**, in the July 25 concert, and will perform in a morning recital July 26 with Malcolm Hamilton, harpsichordist. She will also be featured, with Roberta and Colin Sterne on recorders, in the **Brandenburg Concerto No. 4** July 22 and 29.

Douglas Lawrence to solo in 'Magnificat' and Mass

Here for his sixth season in the Carmel Bach Festival, bass-baritone Douglas Lawrence combines his singing career with teaching positions at El Camino and Charman Colleges.

Since making his operatic debut as Papageno in Mozart's **The Magic Flute** in Carmel in 1970, he has added new roles and was awarded a grant from the National Opera Institute for further study.

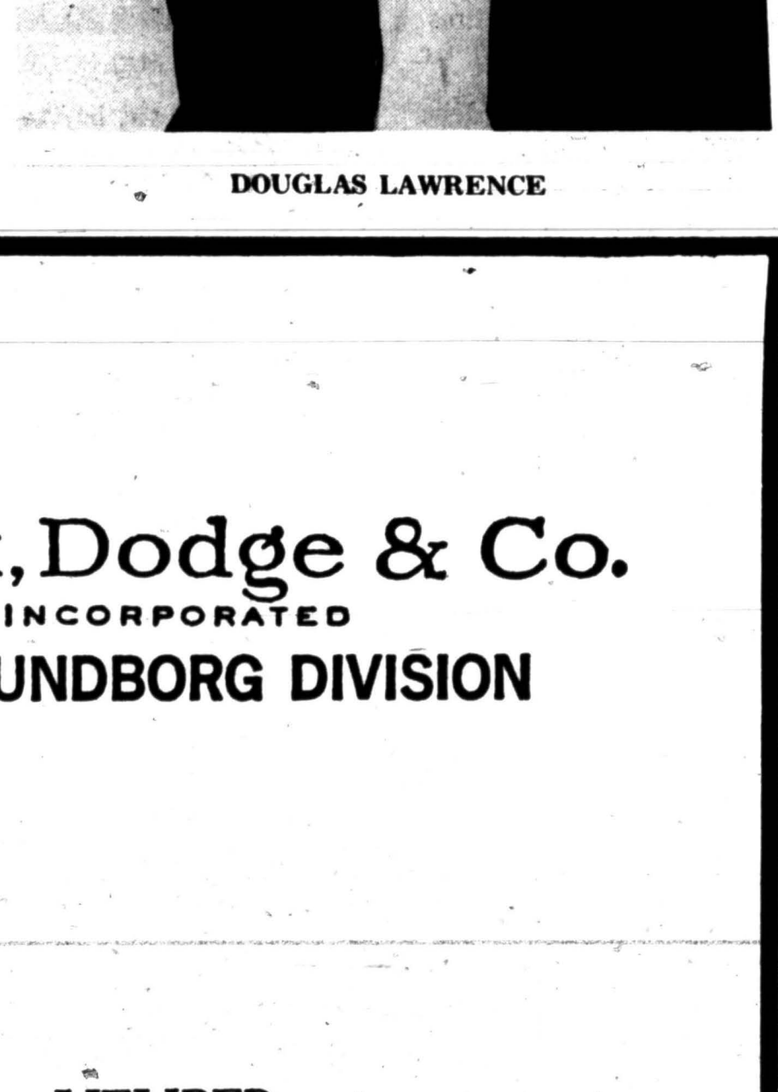
This spring he performed in concert versions of Verdi's **La Traviata** as Germont, and as Giovanni in Mozart's **Don Giovanni**. This summer he will perform in the Hollywood Bowl as the King in **Aida** and Monterone in **Rigoletto** with James Levine conducting. He will appear twice in the Bowl in Beethoven's **Ninth Symphony**, once with Hans Schmidt-Isserstadt and once with Lukas Foss.

In September he will sing the role of Christ in Bach's **St. Matthew Passion** at the Idyllwild Arts-Foundation Festival.

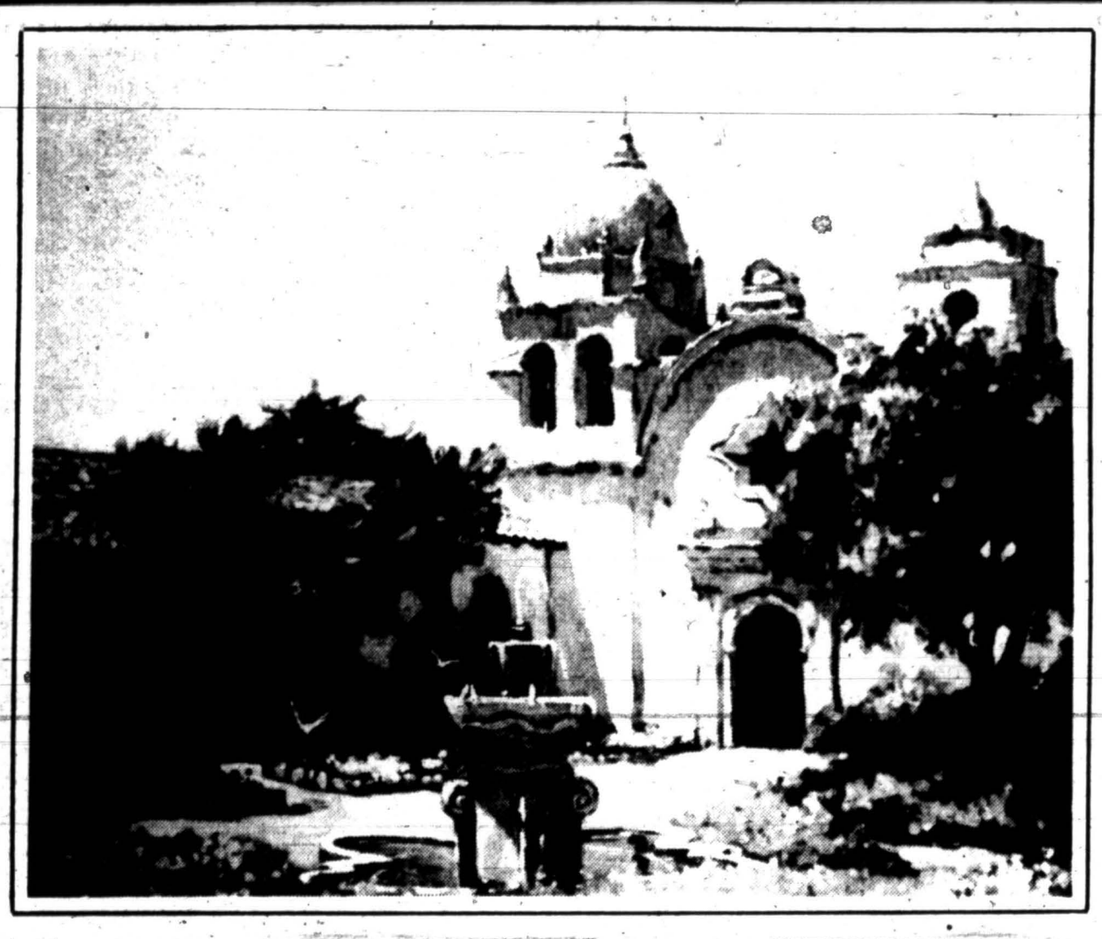
Now under the management of S. Hurok Concerts Inc., Lawrence studied under the late William Vennard.

This year he will be bass soloist in the **Magnificat** on both Fridays, July 21 and 28; the **Mass in B Minor** on both Sundays, July 23 and 30; the Cantatas, **Gottes Zeit** July 24, **Du Hirte Israel** July 25, and **Wachet Auf** July 27.

He will also sing in the July 25 morning recital with soprano Carol Neblett; cellist Douglas Davis; and pianist Darlene Lawrence, his wife.



DOUGLAS LAWRENCE



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Festival personalities...

Noted recording artist Malcolm Hamilton to play on own harpsichord for Festival

Malcolm Hamilton is a native of Victoria, British Columbia, and has resided in Los Angeles since 1962. He received his bachelor's and master's degrees at the University of Washington and his doctorate music at the University of Southern California.

He was the first recipient of the music fellowship established by the National Defense Education Act of 1959-62.

He studied harpsichord with famed Mme. Alice Ehlers (who used to play in the early Carmel Festivals) with whom he also appeared in programs for two harpsichords. He has played extensively in Canada and throughout the western United States, and has appeared with the major chamber orchestras under such conductors as Sir John Barbirolli, Walter Ducloux, Jan Popper, Milton Katims, Ingolf Dahl and Neville Marriner.

Currently a resident harpsichordist with the Los Angeles Chamber Orchestra under Neville Marriner, he is also a member of the faculty of USC's School of Performing Arts. Among his recordings are the complete **Well-Tempered Clavier** of Bach, the complete Handel violin sonatas with Henry Yemianka, the complete Corelli violin sonatas with Stanley Plummer, and Vivaldi's B-flat major concerto with Jascha Heifetz and Gregor Piatigorsky.

MALCOLM HAMILTON

Mr. Hamilton will be the soloist in the Friday night, July 21 and 28 concerts, in the **D minor concerto** by C.P.E. Bach, and in the J.S. Bach **Triple Concerto in A minor** July 24, in which he will share honors with Louise Di Tullio, flute, and Rosemary Waller, violin. In the Thursday 27 concert he will be featured in the Frank Martin **Petite Symphonie Concertante** with Julian White, piano, and Beverly Bellows, harp.

He and Miss Di Tullio will present the complete sonatas for harpsichord and flute in the Saturday morning recitals, July 22 and 29. And in the July 26 recital he will be heard with violinist Christiane Edinger in a program of Bach sonatas.

Mr. Hamilton will perform on his own harpsichord, which was built for him in 1962 by Wittmayer of Bavaria, Germany, and designed according to the specifications of Bach's own harpsichord.

Louise Di Tullio returns after absence of several years

Well-known to concert-goers in the Southern California area, and to Carmel Bach Festival audiences in past years, Louise Di Tullio returns this season after an absence of several years.

A former member of the Los Angeles Philharmonic orchestra, she played flute and solo piccolo for six years with that orchestra before resigning in 1966. Now engaged as a free-lance musician for motion picture and television orchestras, Miss Di Tullio has recorded for Columbia Records as first flute with the Columbia Symphony, having performed many works with the late Igor Stravinsky, including **La Baisse de la Fee, Pulcinella** and **The Firebird.**

With her father, Joseph, a cellist, and her sister, Virginia, a pianist, she is a member of the Di Tullio Trio, and appears frequently in chamber groups in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts, a chamber music series.

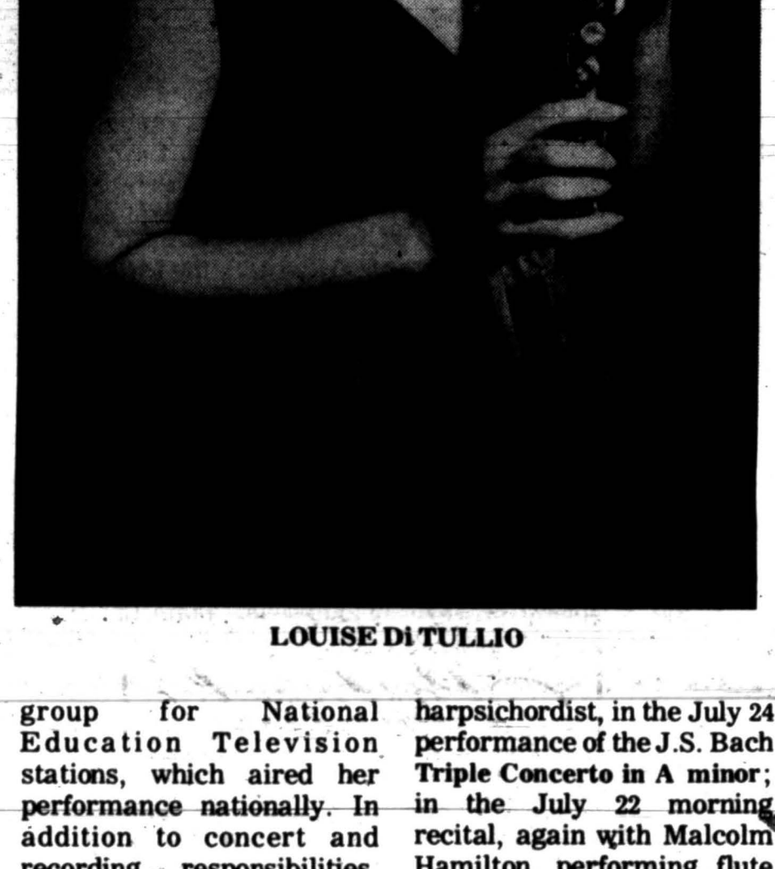
She is a member of the Los Angeles Wind Quartet, which has a current album on the Orion label. She also has a newly released recording of the Hindemith **Sonata for Flute and Piano.**

Her list of solo appearances has included performances with the Los Angeles Chamber Orchestra, the La Jolla Festival, the Los Angeles Music Festival, the Saratoga "Music at the Vineyards" and the Ojai Festival, as well as a number of years with the Bach Festival here.

She was soloist with the California Chamber Symphony, appearing in concerts throughout the western states, later performed again as soloist with that group for National Education Television stations, which aired her performance nationally. In addition to concert and recording responsibilities, Miss Di Tullio is on the faculty of the University of Southern California and teaches privately at home.

She will be heard with violinist Rosemary Waller and Malcolm Hamilton, harpsichordist, in the July 24 performance of the J.S. Bach **Triple Concerto in A minor**; in the July 22 morning recital, again with Malcolm Hamilton, performing flute and harpsichord sonatas, which will be continued in the following Saturday's recital.

In the July 25 concert she will play the Vivaldi **Concerto for Piccolo in A minor.**



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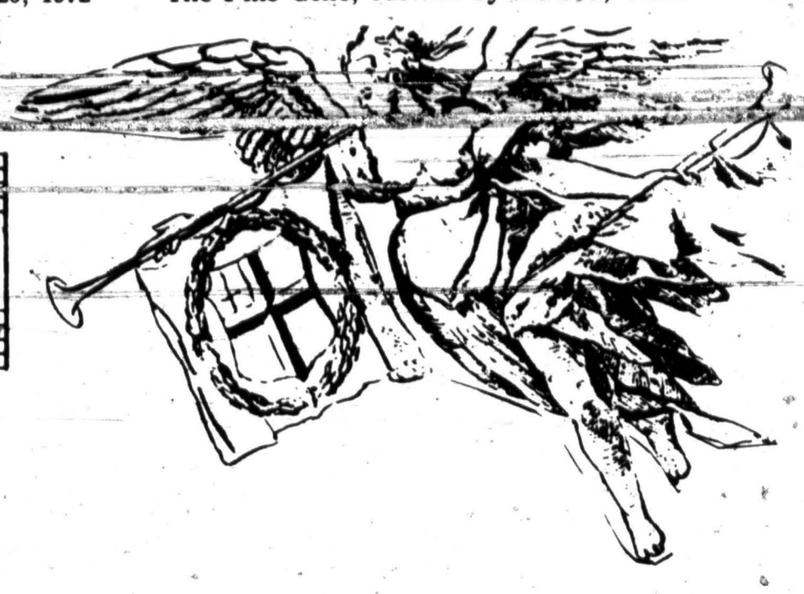

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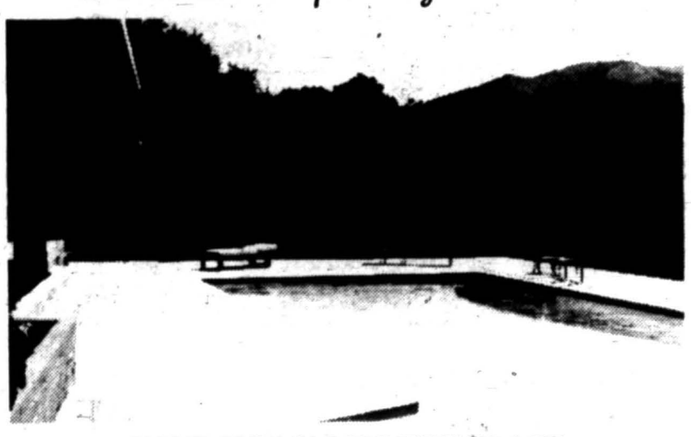

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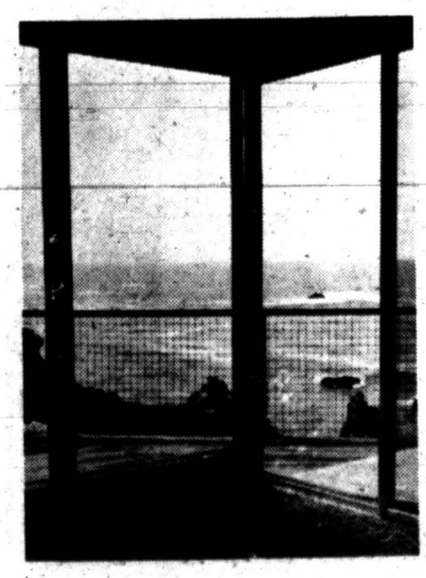

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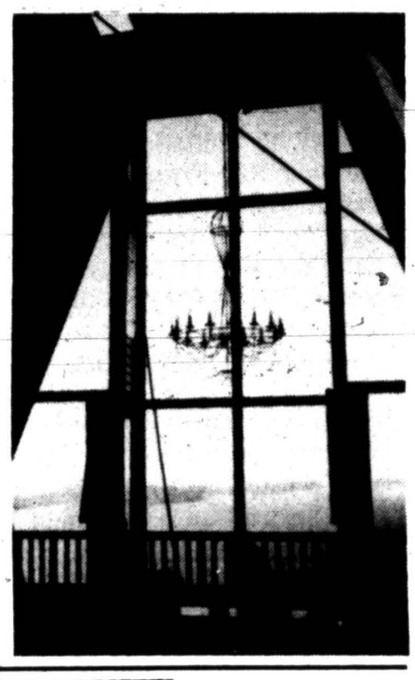

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Festival personalities...

Pianist Patricia Michaelian to make Bach Festival debut

A newcomer to this year's Festival in the young pianist Patricia Michaelian, who has received exceptional reviews since she was a student at Curtis Institute of Music at Philadelphia. A native of San Francisco, she began piano lessons at the age of three. Before enrolling at the Institute, she studied with Claire James and Adolph Baller.

Her first years at Curtis were with Eleanor Sokoloff, followed by more study with Mieczyslaw Horszowski. She also worked with members of the noted Guarneri Quartet, artist-teachers at Curtis.

Miss Michaelian has appeared in numerous subscription series concerts with the San Francisco Symphony, with the Philadelphia Symphony Orchestra and Chamber Symphony, the New York Philharmonic, the Boston "Pops" concerts, the St. Paul Chamber Orchestra and orchestras in San Diego, Trenton, N.J., and Cape Cod, Mass. She has given many recitals in the United States and toured the Midwest and East Coast for six weeks with the St. Paul Chamber Orchestra.

PATRICIA MICHAELIAN

At present living in Philadelphia, Miss Michaelian will make her London debut in January 1973, and will also give concerts in Lisbon during the coming season.

She will perform the Mozart **Piano Concerto K. 491 in C minor** in the Saturday night concerts, July 22 and 29, and the **Bach Prelude and Fugue in F sharp minor** from the **Well-Tempered Clavier**, Book II, and the **Partita No. 1 in B flat major** on the Tuesday night program.

Metropolitan Opera tenor Leo Goeke to solo in Mass

The Bach Festival is fortunate in having the young Metropolitan opera tenor, Leo Goeke, back for his second appearance here; he sang with the festival in 1969.

Mr. Goeke has performed not only with the "Met" but with the New York City Opera, the Central City Opera, the Cleveland Orchestra, Pittsburgh Symphony and Chautauqua Festival.

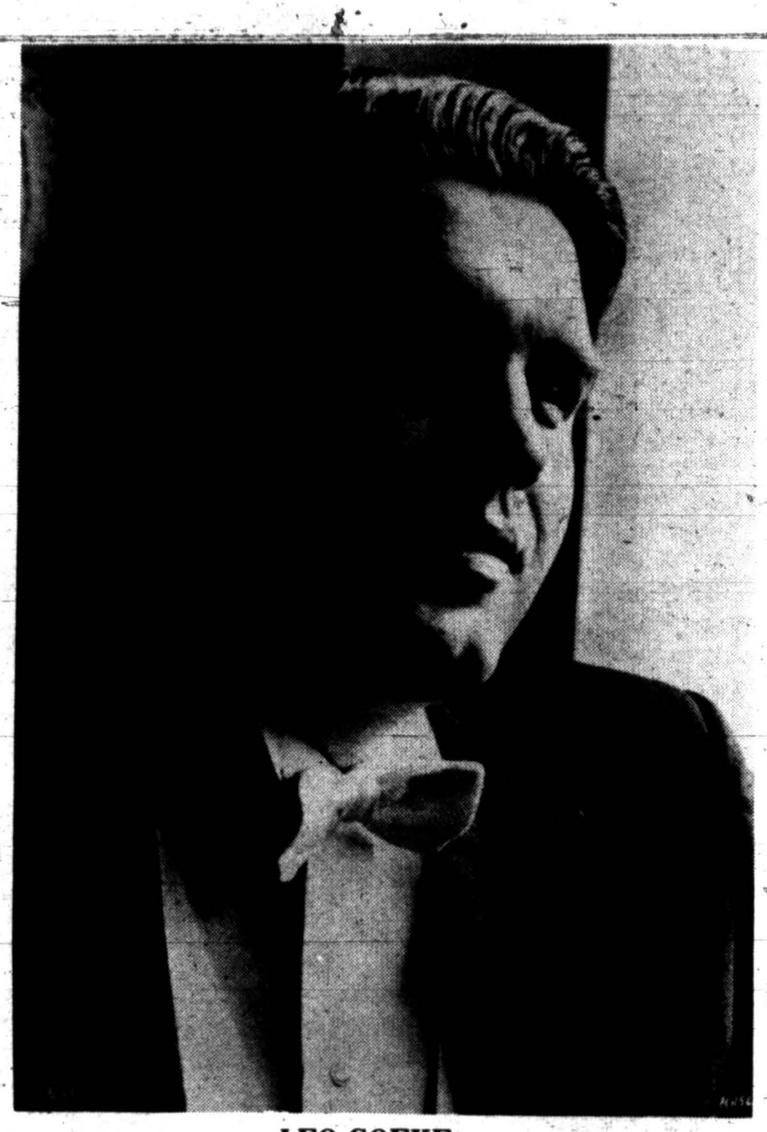
He has worked with condctors Karl Boehm, Richard Bonynge, Emerson Buckley, Water Hendl, Edwin MacArthur, Glyndebourne director John Pritchard, Julius Rudel, George Schick, Jose Serebrier, Johannes Somary and Frederic Waldman.

He may be heard in the Schubert **Nachthelle** and **E flat Mass** on Decca records and in a new release of Leoncavallo's **I Pagliacci** on RCA Victor.

His operatic roles include Gounod's Faust, the Mozart roles of Tamino, Don Ottavio and Belmonte; the Donizetti Nemorino, Edgardo, Ernesto and Tonio; Verdi's Alfredo, Cassio, the Duke and Fenton; Puccini's Pinkerton, Rodolfo and Rinuccio, and Rossini's Court Almaviva.

His concert repertoire includes works of Bach, Beethoven, Berlioz, Britten, Handel, Haydn, Mendelssohn and Orff. A native of Missouri, with advanced degrees in both music and fine arts, Mr. Goeke is at home on both the concert stage and opera.

This season he will be the tenor soloist in the **Mass in B minor**, July 23 and 30, in the **Magnificat** on opening night, July 21, and again the following Friday, in the cantatas, **Gottes Zeit**, July 24, **Du Hirte Israel**, July 25, and **Wachet auf**, July 27.



LEO GOEKE

Michael Becker is stage manager again

Serving as the Carmel Bach Festival's stage manager for the third consecutive year, Michael Becker worked on the Festival's stage crew since 1963 before assuming his present responsible position.

Born in Germany, he came to this country with his family in 1954. He is a resident of Carmel and graduated from San Francisco State College with a bachelor's degree in history in June. In the fall he will continue his studies toward a secondary teaching credential.

Mr. Becker's interest and knowledge of music, along with his efficiency and fine cooperation, make him particularly valuable as Festival stage manager.

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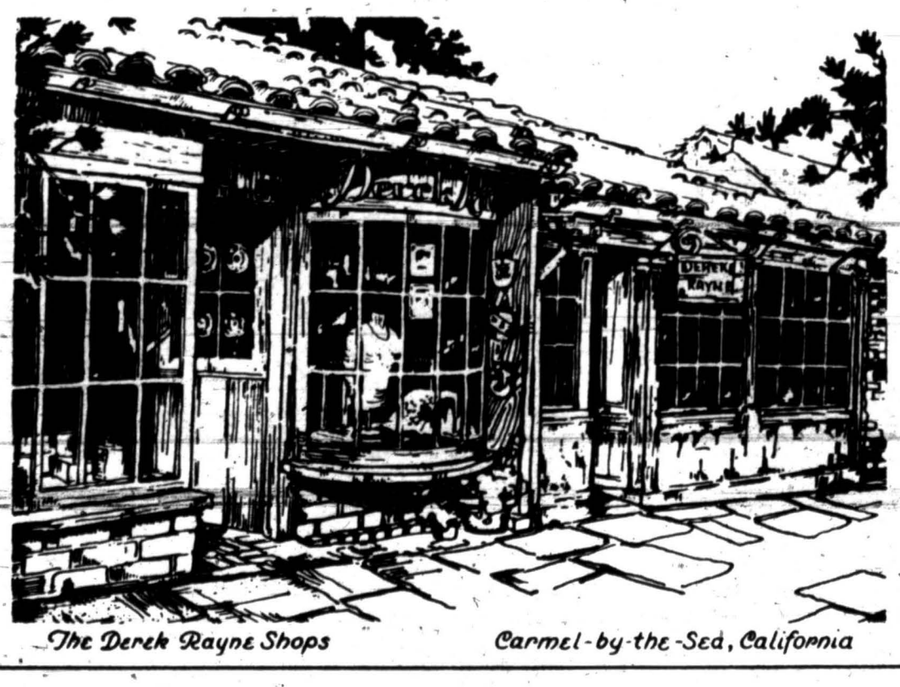

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Cellist Douglas Davis to play Haydn concerto

Making his first solo appearance with Carmel Bach Festival, cellist Douglas Davis, a native of Los Angeles, studied with the noted Gregor Piatigorsky. In 1961 he was chosen by the New York Violoncello Society as recipient of its first biennial Piatigorsky Award and was presented by the society in his Carnegie Hall debut.

The following year he was a prize-winner in the second International Tchaikovsky Competition and toured the Soviet Union in concert. Since then he has been concertizing throughout the United States and Europe.

He has also been a faculty member of San Fernando Valley State College and a member of the Los Angeles String Quartet. During the past two years he has been working with Lukas Foss at the University of New York's Center for the Creative and Performing Arts at Buffalo.

In May of this year Mr. Davis was invited by the New York Violoncello Society to give a recital in New York's Town Hall to commemorate the 30th anniversary of the death of the famed cellist Emanuel Feuermann.

He and his wife, Carol Neblett, leading soprano with the New York City Opera, divide their time between New York and Los Angeles.

Mr. Davis will perform the Haydn **Concerto for Cello in C major** in the July 24 concert. That morning he will appear in a recital with pianist Julian White, and also in the July 25 morning recital with Miss Neblett; Douglas Lawrence, bass; and Darlene Lawrence, piano.

DOUGLAS DAVIS

Julian White to solo in Martin's 'Petite Symphony Concertante'

Familiar in the San Francisco Bay area for his local appearances in concert and on radio station KPFA, pianist Julian White is making his first appearance with the Bach Festival this year.

Now a Berkeley resident, he was born in Chicago and gave his first recital at the age of six under the tutelage of Sadie Glass. At eight years of age he began composing, and continued his musical study with Emanuel Bay and Mario Castelnuovo-Tedesco.

Mr. White has been the recipient of numerous awards, including the Juilliard scholarship, and received a master of science degree from the Juilliard School in 1958. He has since studied with Peter Hennin, Sergius Kagen, the late Egon Petri and others. His compositions have been performed in New York and Los Angeles.

He has taught at the San Francisco Conservatory of Music and is presently a member of the University of California Music Extension faculty. One of his recent appearances was in the Boulez First Piano Sonata with the San Francisco Chamber Music Society.

Mr. White will be heard as soloist in the Frank Martin **Petite Symphony Concertante** July 27 with Malcolm Hamilton, harpsichord, and Beverly Bellows, harp, and in recital with Douglas Davis, cello, July 24.

JULIAN WHITE

Organist Kenneth Ahrens is Festival choral aide

For the past nine years, organist Kenneth Ahrens has served as choral assistant to the Bach Festival's music director and conductor, Sandor Salgo, and is also the Festival's music librarian.

Mr. Ahrens received his bachelor of music degree from Valparaiso University, and after studying under Heinrich Fleischer, and his master of music degree in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and served as assistant organist.

A resident of the Monterey Peninsula, he heads the music department at Santa Catalina School and is also organist and choir leader at Monterey's Bethlehem Lutheran Church.

Mr. Ahrens will give an organ recital from the works of J.S. Bach on Monday, July 24 at 3 p.m. at the Bethlehem Lutheran Church.

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Festival personalities...

Violist is also an author

Thomas G. Hall first played in the Carmel Bach Festival Orchestra in 1953, returning in 1970 to be its principal violist for the past two seasons.

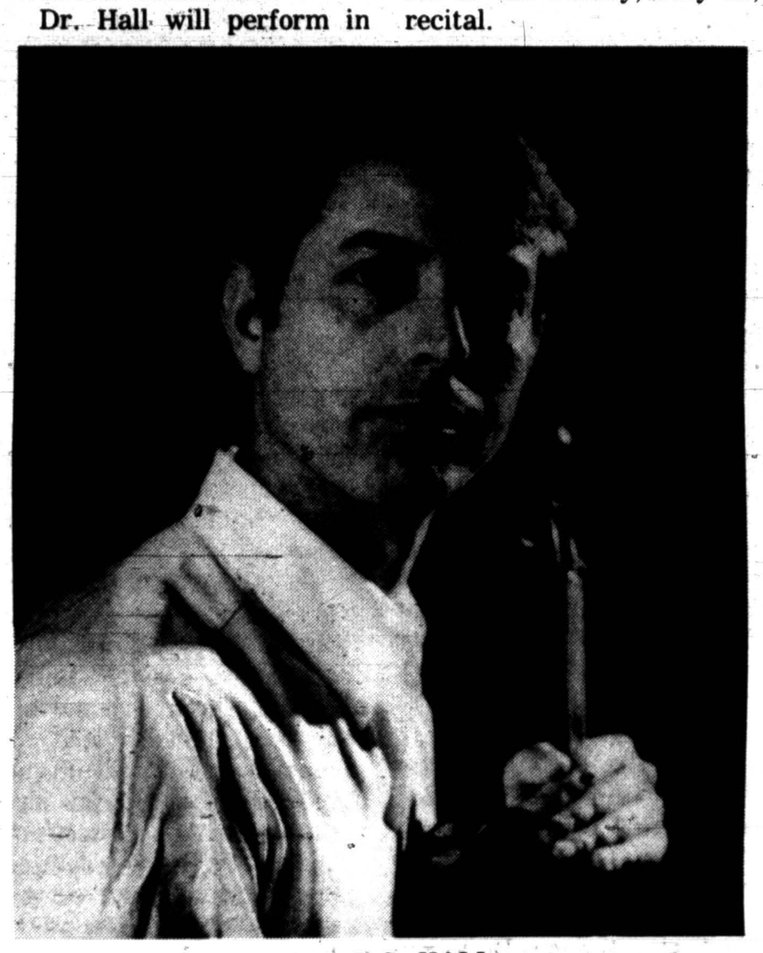
An associate professor of music at Chapman College in Orange, California, where he has taught since 1968, Dr. Hall is a graduate of the University of Southern California, receiving his master's and doctoral degrees in music.

He is principal violist with the San Gabriel Valley Symphony and plays in the Chapman College Chamber Players and Chapman Symphony Orchestra.

He has been violist with the Illinois String Quartet, Pasadena Symphony, San Diego Summer Symphony, USC Symphony, USC String Quartet and Los Angeles County Museum Concerts among other university, community and professional organizations.

He is co-author of a textbook, **Introduction to Western Humanities.**

Dr. Hall will perform in the Haydn **String Trio No. 113** in the Friday, July 28, recital.



THOMAS G. HALL

Bonnie Hurwood to solo in 'Magnificat', B Minor Mass and in Scarlatti work

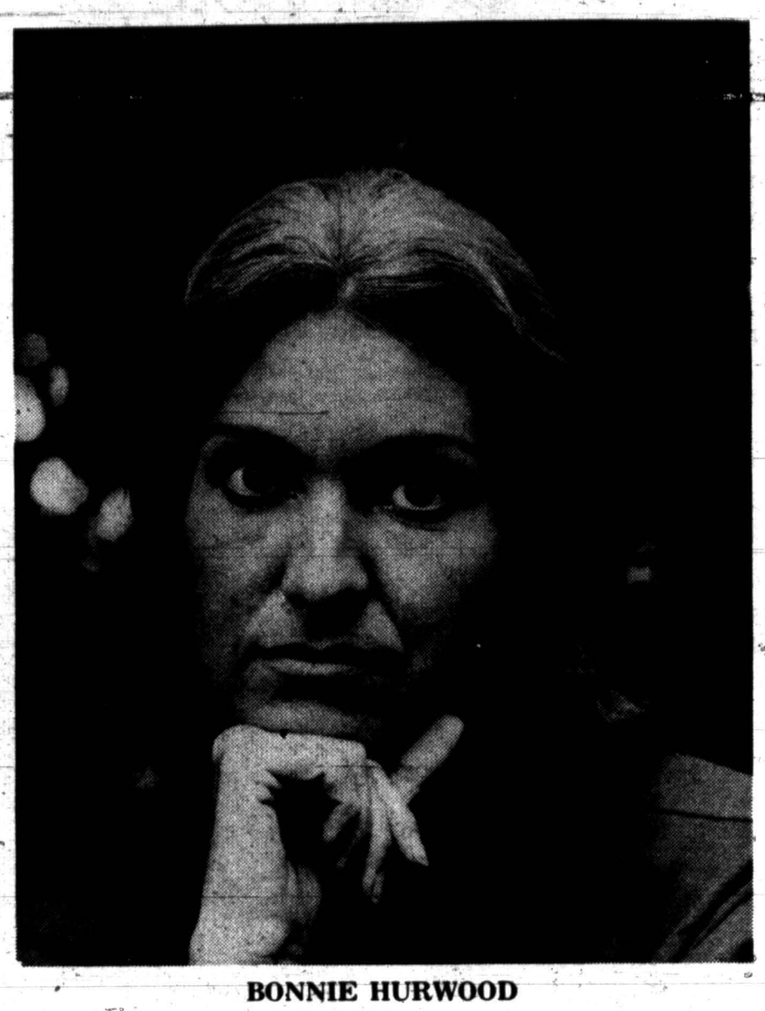
A fourth-generation Californian and a soloist this year with the Los Angeles Philharmonic, the Glendale Symphony, the Los Angeles Chamber Orchestra and the Euterpe Opera Company, Bonnie Hurwood is marking her first appearance as a soloist with the Carmel Bach Festival, although she was a Chorale member in 1969.

Winning a San Francisco Youth Symphony audition in 1959, she received a scholarship to the San Francisco Conservatory of Music that same year, but interrupted her musical studies to marry and raise a family in Southern California.

Returning to school in 1968 she studied two years with Dr. David Scott at San Fernando Valley State College, entered and won the Metropolitan Opera regional auditions. In New York she won the "Met's" national semi-final competition and was asked to return for the 1972 finals.

With the San Fernando Valley State College Opera Theater during the past two years the artist has performed Cherubino in Mozart's **Marriage of Figaro,** Ulrica in Verdi's **The Masked Ball,** Lucretia in Benjamin Britten's **The Rape of Lucrece,** Baba in Stravinsky's **The Rake's Progress** and the title role in Bizet's **Carmen.**

Miss Hurwood will be alto soloist in the **Magnificat,** July 21 and 28; and in the **Mass in B Minor** on both Sundays. In the Monday, July 24 concert, she will sing **Salve Regina** by Domenico Scarlatti, and also the alto role in the Cantata, **Gottes Zeit.**



BONNIE HURWOOD

Gary Sage maintains keyboard instruments

Gary Sage, who with his father, Lee Sage, operates Sage Music Store in Seaside, a business specializing in piano technology, has been associated with the Carmel Bach Festival since 1955 in the maintenance of its keyboard instruments.

At the age of 13 he was first called upon to service and tune the harpsichord of the noted Madame Alice Ehlers, who played in many of the earlier Festivals here.

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Bay area tenor John Duykers to sing in first Bach Festival

John Duykers will make his debut this fall with the San Francisco Opera in the American premiere of **The Visit of the Old Lady** and Donizatti's **Lucia di Lammermoor.**

A baritone turned tenor, Mr. Duykers, who has achieved a notable reputation in the San Francisco Bay area, is making his first appearance with the Carmel Bach Festival this season.

Educated at Oberlin College Conservatory of Music and the University of Washington, Mr. Duykers was second place winner in the Metropolitan Regional Auditions in Seattle in 1966 and Seattle winner of the San Francisco Auditions in 1968.

A lyric baritone with the Frankfurt Opera Company in Germany, he has also sung with the opera companies of Seattle, Santa Fe, Vancouver, Edmonton, Geneva and Frankfurt, as well as with the Merola Opera Program, the Metropolitan Opera Studio and the British Columbia Opera Ensemble.

At present he is general manager of the Port Costa Concert Association, which presents monthly concerts at the Warehouse cafe and in other Northern California communities. Following his debut this fall, he will give a series of concerts in Montana and in January, 1973, will direct a workshop in music theater at Mills College; in May he will appear with the Oakland Symphony in Mahler's Eighth Symphony.

JOHN DUYKERS

Distinguished oboist Raymond Duste returns

The distinguished San Francisco oboist Raymond Duste will return to the Festival this year for the 17th time. A member of the San Francisoc Symphony and San Francisco Opera Orchestra, Mr. Duste studied at the San Francisco Conservatory and later in Philadelphia under Marcel Tabuteau and with Merrill Remington.

He is director and oboist of the Bach to Mozart Group in San Francisco and of the California Wind Quintet. He teaches oboe at San Francisco State College and at Stanford University as well as privately.

This long-time Festival favorite will play the many oboe obligatos appearing in the program.

RAYMOND DUSTE

Hoovers to play early instruments in recitals

Edgar and Mary Hoover, whose specialty is 16th and 17th Century instruments, have recently moved to Saratoga, Calif. from Pennsylvania.

They have been active for many years in early music, performing with various groups through the East and Midwest and teaching at early-music workshops. Since 1965 Mr. Hoover has been a member of the Antiqua Players, and appeared here in the 1968 Bach Festival.

The Hoovers will play violas da gamba and Mr. Hoover a rebec in the July 27 morning recital in which they will appear with Roberta and Colin Sterne and alto Glenna DeWeese.

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Festival personalities...

Darlene Lawrence a chorale aide

Darlene Lawrence received her undergraduate music education at the University of Southern California and will finish her master's degree in music in January, 1973. Her teachers have included Sergei Tarnowsky, Muriel Kerr and Gwendolyn Koldovsky, and this year she studied with John Crown at USC.

Mrs. Lawrence has taught junior high school choral music and with her husband, bass-baritone Douglas Lawrence, has worked as a freelance singer in Hollywood, appearing in over 200 network TV broadcasts.

This past season she was soprano soloist in the West Coast premiere of George Crumb's **Ancient Voices of Children.** Next year she and her husband will perform major recitals together in various parts of the country.

Mrs. Lawrence, who coordinates the Bach Festival Chorale's Southern California section, will be heard in the July 25 recital with her husband, with Carol Neblett, soprano, and Douglas Davis, cello.

DARLENE LAWRENCE

'Mr. Bach Festival'

Ralph Linsley, known in Carmel as "Mr. Bach Festival," has been an invaluable member of the Festival for 34 of its 35-year life. Not only does he serve as Festival harpsichordist, but acts as general coordinator, a position which demands much of his attention throughout the year.

A graduate of Yale University, where he earned his bachelor of arts and bachelor of music degrees, Mr. Linsley became a member of the Yale Music faculty until he resigned to specialize in ensemble performance and accompanying.

He studied piano with Tobias Matthay in London, but his interest in harpsichord brought him to the University of Southern California where he studied with Alice Ehlers and received his master of music degree. He has accompanied such singers as Nan Merriman, James Schwabacher, Jan Peerce and Dorothy Kirsten, as well as cellists Gilbert Reese and the late Joseph Schuster.

This past season he completed his fifth year as regular accompanist for Miss Kirsten, with a cross-country tour; his seventh year accompanying Mr. Reese, including a European tour this spring, and in concerts with Marvelee Cariaga and Mr. Schwabacher.

Mr. Linsley will be heard throughout the Festival concerts as continuo, including the Thursday, July 27 recital featuring Renaissance and Baroque instruments with Colin and Roberta Sterne, and Edgar and Mary Hoover; and a Baroque chamber music ensemble in the Friday, July 28 recital.

Sally Kell appearing in 12th Festival

Appearing for the 12th time in the Carmel Bach Festival Orchestra, Sally Kell will again serve as principal cellist. She will be making her first appearance with the baryton, a viol-like instrument with 16 strings, in addition to leading the cello section and providing continuo.

In past seasons, she has performed as soloist on recital programs with both cello and viola da gamba.

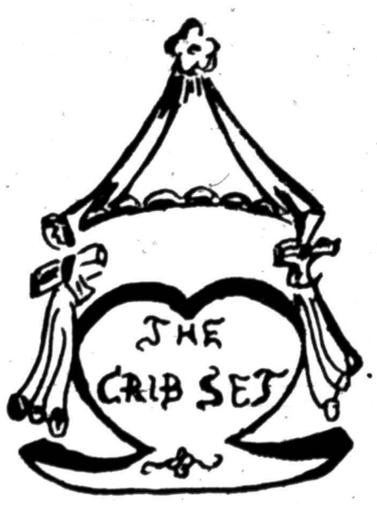
Principal cellist with the Oakland Symphony, the Cabrillo Music Festival and the San Francisco Ballet Orchestra, Miss Kell has appeared throughout the western states as a member of several chamber music groups, including the Goliard Players, the Camerata Ensemble, and the Mills Performing Group.

Next April she will present the world premiere of a cello concerto by Andrew Imbrie commissioned for her by the Oakland Symphony. In addition to her career as a performer, Miss Kell teaches at Sonoma State and Mills colleges.

She will take part in the July 28 Baroque chamber music ensemble recital.

SALLY KELL

CONGRATULATIONS to the 35th Bach Festival



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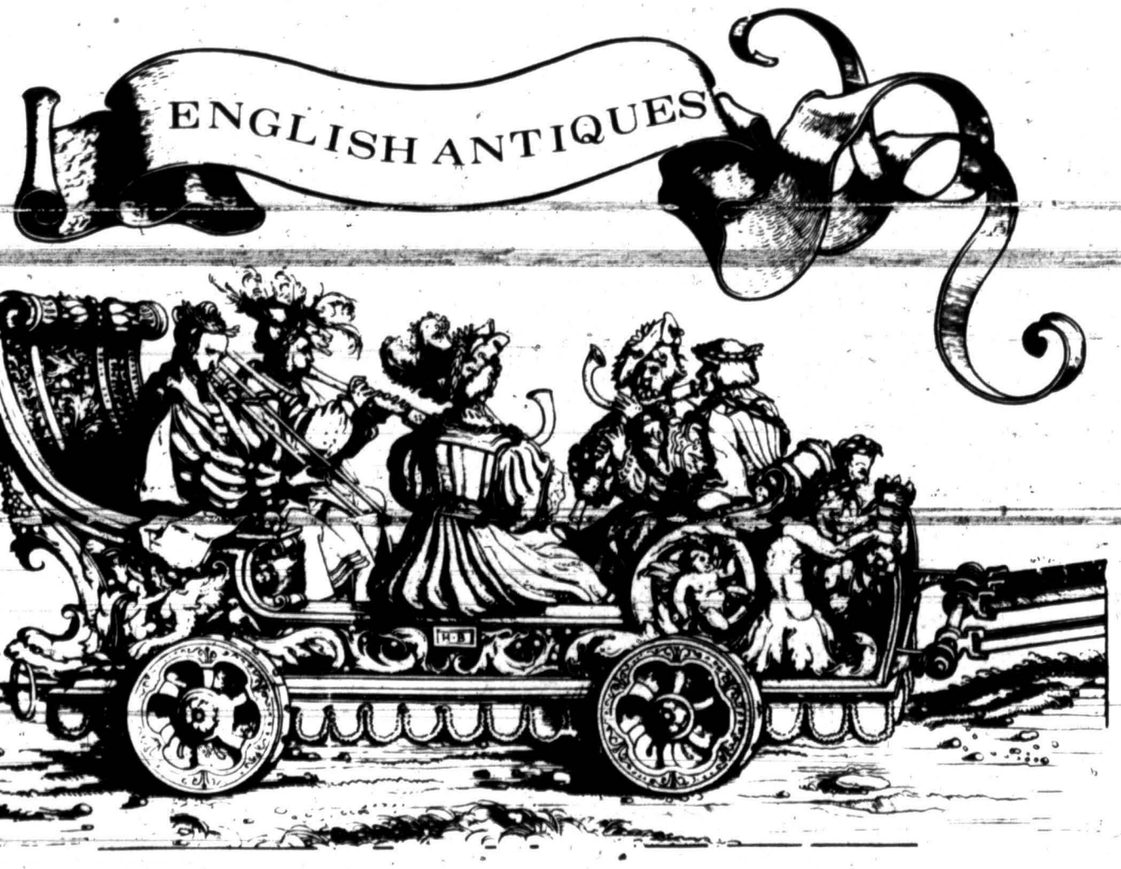

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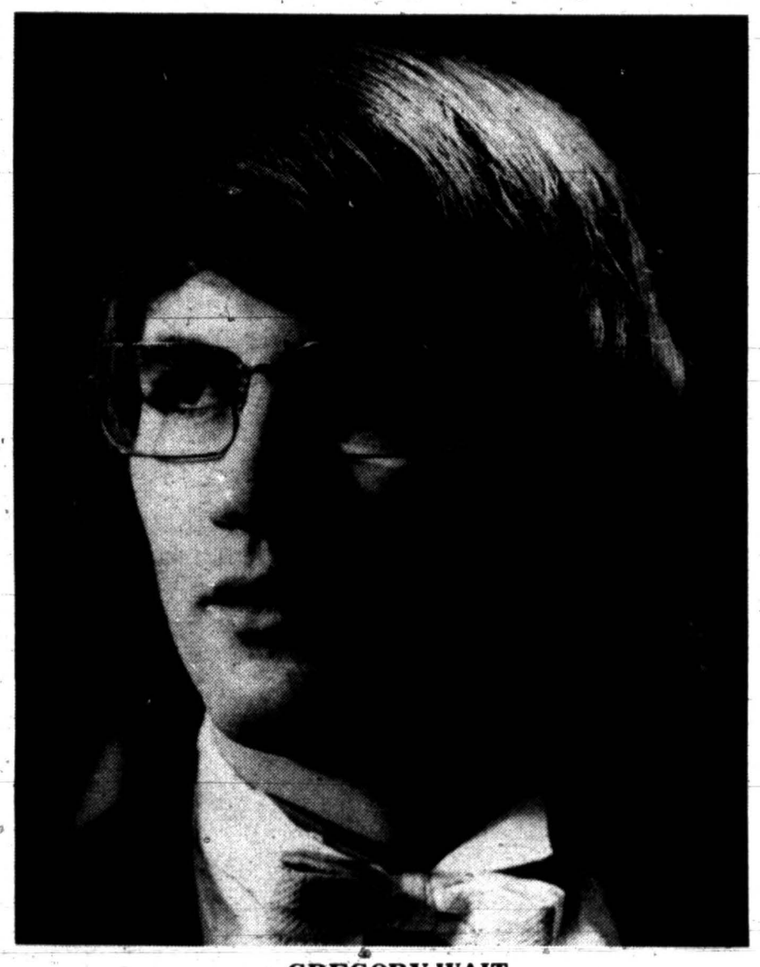
Second Festival for Gregory Wait

At age 22, Gregory Wait is in increasing demand as a concert artist in Southern California and is also music director of the Lutheran Chorale of Los Angeles for the upcoming season as well as minister of music at La Palma Methodist Church.

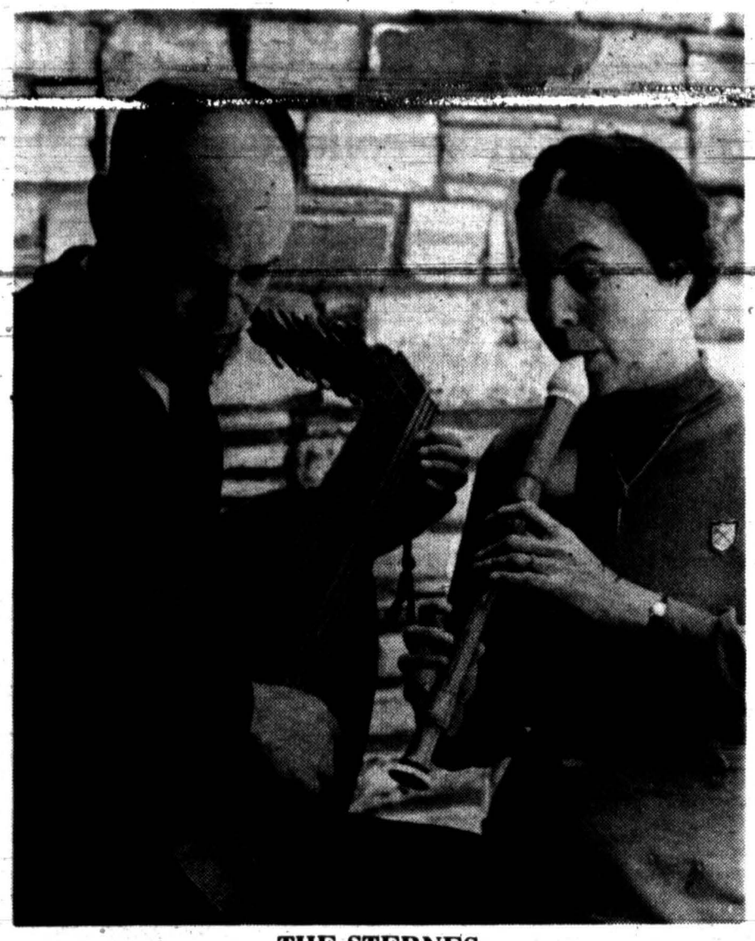
Mr. Wait has worked under the baton of William Hall, both with the William Hall Chorale and at Chapman College, in performances of Benjamin Britten's **War Requiem** and **Cantata Misericordium**, Handel's **Messiah** and other choral masterpieces.

This is Mr. Wait's second summer as a member of the Festival Chorale, and also as guest clinician for the Lyceum of the Monterey Peninsula Choral Camp, which is co-sponsored by the Bach Festival.

He will sing some solo parts in the Wednesday concert in the Carmel Mission Basilica and in the Mendelssohn motet in Thursday night's concert.



GREGORY WAIT



THE STERNES

Colin, Roberta Sterne are old Festival friends

Colin and Roberta Sterne, players of recorders and other Renaissance and Baroque instruments are old friends of the Festival, are members of the faculty of the University of Pittsburgh, where Mr. Sterne is professor of music.

They are founders of the Antiqua Players, a group of four musicians playing early music.

Mr. and Mrs. Sterne have been invited by Alfred Deller, the well-known English counter-tenor, to perform with him at the Stour Music Festival in Kent, England, and at Canterbury Cathedral in the summer of 1973. They will also undertake a European performance tour at that time.

The Sternes will play recorders in the fourth **Brandenburg Concerto** with violinist Christiane Edinger in the Saturday night concerts, July 22 and 29, and in a morning recital Thursday, July 27, with Glenna DeWeese, alto, when they will perform on various Renaissance and Baroque instruments.

SHIRLEY DOUTY

Cellist Shirley Douty to play in Haydn Trio

Principal cellist of the Fresno Philharmonic and Fresno Opera orchestras, Shirley Douty first played in the Carmel Bach Festival Orchestra in 1964, then again in 1970 and 1971.

A graduate of UC Santa Barbara, she won a two-year scholarship at the Music Academy of the West in Santa Barbara, studying with Gabor Rejto.

She has played in orchestras in Santa Barbara, San Jose and Santa Clara and maintains a music studio for cello, string bass and piano as well as teaching music part-time in Fresno county schools.

She will play in the Haydn string Trio with Sally Kell and Thomas Hall on Friday, July 28, morning chamber music recital.

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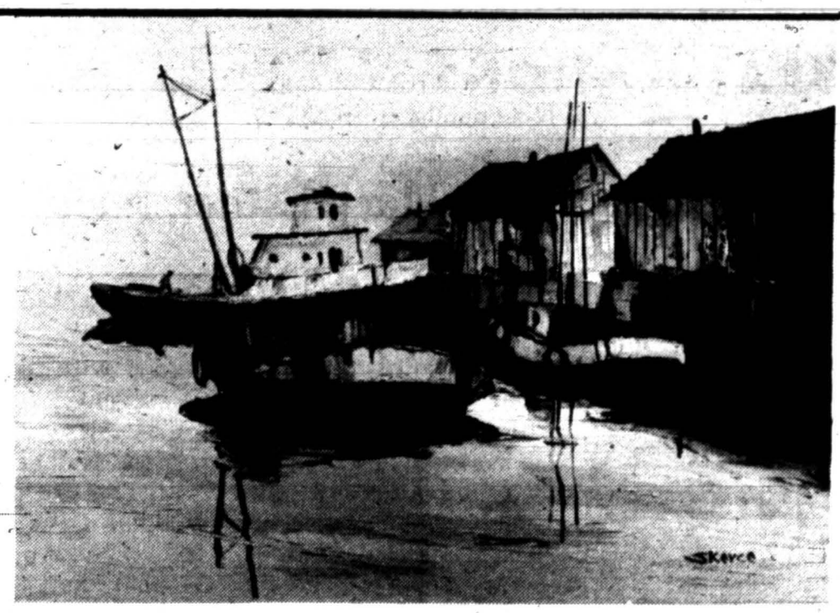

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Festival personalities...

Leake a physician musician

A physician as well as a musician, Dr. Donald L. Leake received his medical degrees from Harvard and Stanford Universities, and his master of arts in music history from the University of Southern California.

He studied oboe with Cecil Tozier and Henri de Busscher in Los Angeles, and with Florimond de Longhe in Brussels, where he was a Fulbright Scholar in 1955-56, winning first prize in the Concours 1956, Conservatoire Royale de Musique.

DONALD LEAKE

He was oboist with Robert Shaw Chorale, played with the San Diego Summer Symphony, the Los Angeles Monday Evening Concerts of chamber music, on tour with the Los Angeles Woodwinds, in the Ojai and Anchorage, Alaska music festivals, and for several seasons with the Carmel Bach Festival.

More recently, he shared with Maestro Salgo the dedication of **Stanford Serenade** for solo oboe and 11 instruments by Darmus Milhaud, and performed the Vaughan Williams oboe concerto at Stanford in April of this year, in honor of the composer's 100th anniversary.

Before coming to the Festival this summer, he taught in the Woodwind Workshop at Drake University in Des Moines, Iowa., Dr. Leake will play an oboe obbligato in the B minor Mass July 23 and 30, and in the morning recital Friday, July 28, in a program of Baroque chamber music with Martha Blaine, flute; Jean Stevens, oboe, and Susan Willoughby, bassoon.

Noted flutist Martha Todd Blaine to head production at college

This will be Martha Blaine's second season with the Carmel Bach Festival. Other orchestras she has appeared with, usually as first flute, have included the Detroit Symphony, the Queens (New York) Symphony, the Colorado Philharmonic, the Chamber Symphony of Philadelphia, the Shenandoah Valley Music Festival and the Los Angeles Chamber Orchestra.

She was awarded, among other prizes, a flute scholarship to the Manhattan School of Music, the Gabrilowitch Memorial Award and, during the year just past, an N.E.A. fellowship.

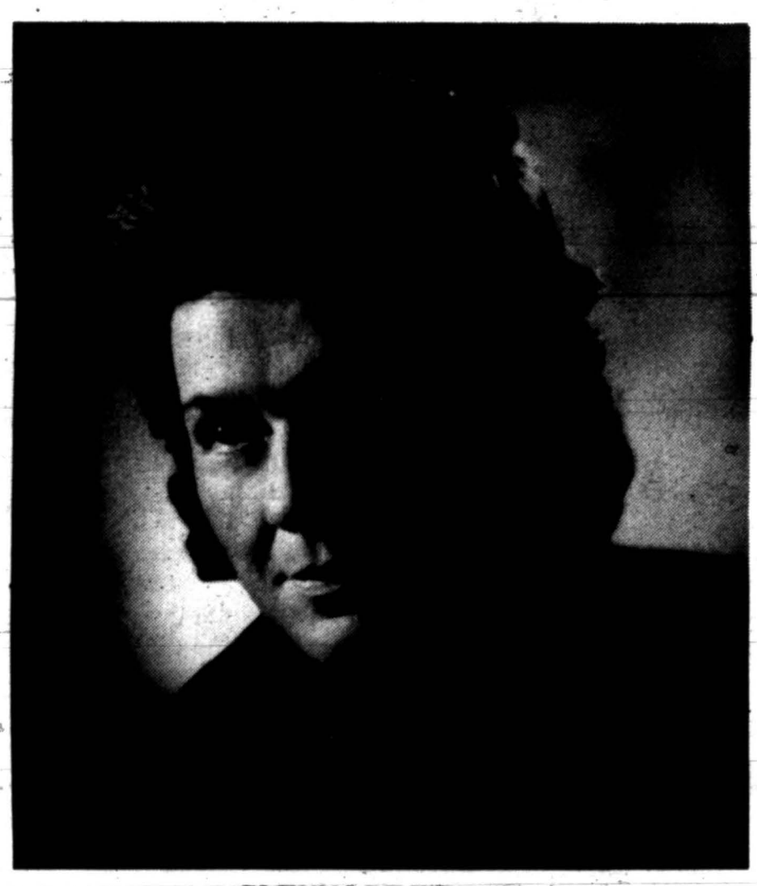
In June of this year she received an M.S. degree in arts management from UCLA. Since June 1 she has been director of development for the Los Angeles Chamber Orchestra, before then having been connected with the management of the Pasadena Symphony.

In September she will become theater and production manager in the School of the Arts at California State University in Fullerton.

MARTHA TODD BLAINE

Mrs. Blaine will take part in the Friday, July 28 morning recital with Donald Leake, oboe; Jean Stevens, oboe, and Susan Willoughby in a program of Baroque chamber music.

Contralto Glenna DeWeese returns



GLENNA DE WEESE

After a year's absence, contralto Glenna DeWeese is back with the Festival and will appear in the Thursday, July 27 morning recital with Colin and RobertaSternein a program of Renaissance and Baroque selections.

Mrs. DeWeese attended the University of Georgia and the University of Southern California, and performed frequently on radio, television and in oratorio both in the southeastern United States and in the San Jose area before coming to live on the Monterey Peninsula in 1967.

She has appeared with the Monterey County Symphony, most recently in the Bach **Cantata No. 106** and the Mozart **Requiem.**

She joined the Festival Chorale in 1968 and sang as a soloist in the 1970 Festival. At present she teaches voice privately in Monterey.

Mary-Esther Nicola making 11th appearance

Festival soloist and a member of the Festival Chorale, soprano Mary-Esther Nicola will make her 11th appearance in the Festival this year. A resident of San Diego, she is frequently heard in concerts and recitals and has been a soloist with the San Diego Symphony.

Miss Nicola will appear with Leo Goeke, tenor, and Douglas Lawrence, bass, in the J.S. Bach Cantata, **Wachet Auf,** in the Thursday, July 27 concert.

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17th Festival for Edward Haug

EDWARD HAUG

Trumpet player Edward Haug will participate in his 17th Carmel Bach Festival this season. A member of the San Francisco Symphony Orchestra, the San Francisco Opera Orchestra, the Camara Brass Quintet and the Bach to Mozart Group, Mr. Haug also teaches at the San Francisco Conservatory of Music.

He will be featured in the Johann Freiderich Fasch sonata for trumpet and strings in the Tuesday, July 25 youth concert, as well as playing principal trumpet in the orchestra throughout the Festival.

Oboist Jean Stevens has appeared in almost every Festival since 1954

Jean Stevens, principal oboist of the Marin and Santa Rosa Symphony orchestras, has appeared in the Bach Festival almost every season since 1954.

A scholarship winner for studies at the Aspen School of Music in Colorado and the University of Southern California, she studied with Bert Gassman, principal oboist of the Los Angeles Philharmonic.

She has also been oboist for the San Francisco Light Opera Orchestra, Music at the Vineyards, and has played in many chamber music ensembles.

During the school year Miss Stevens teaches at Sonoma State College and instrumental music in the San Rafael city school district. She served as woodwind clinician at the 1971 Lyceum-Bach Festival music camp here.

She will take part in the Friday, July 28 morning recital of Baroque chamber music by an ensemble of Festival musicians.

JEAN STEVENS

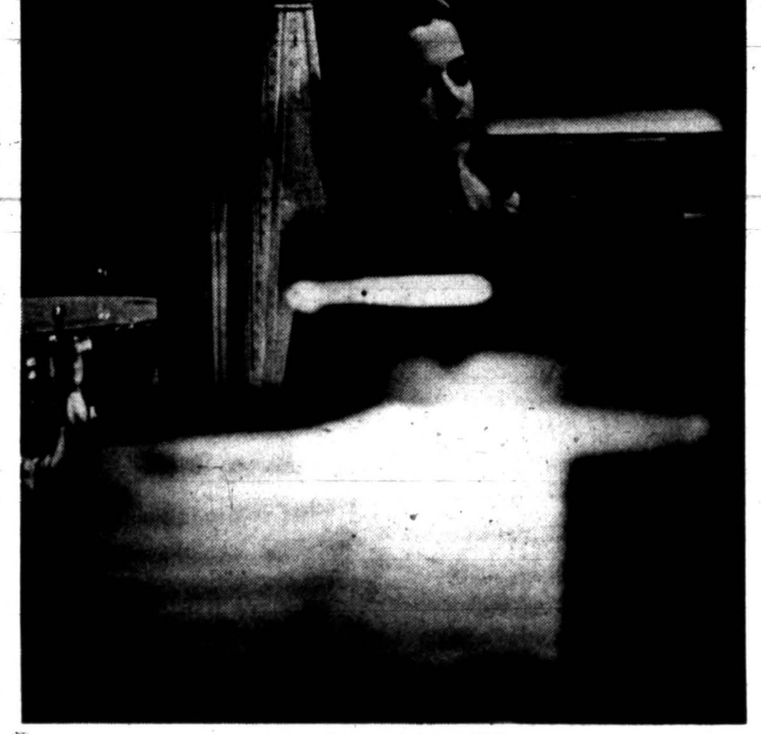
Harpist Beverly Bellows to solo in 'Petite Symphonie Concertante'

This is the fourth Festival appearance for harpist Beverly Bellows, who last played here in 1970. First harpist for the Oakland Symphony, she has also performed with the San Francisco Opera, the "Music at the Vineyards" concerts in Saratoga and with the Lydian Ensemble at the Inverness Music Festival in Marin County.

This year she played in Monteverdi's **Orfeo** with the San Francisco Opera and with singers Sandler and Young at the Circle Star Theater in San Carlos. On a continuing basis she teaches three harp classes at California State College at Hayward and has eight private pupils.

Interested in harp playing since the age of seven, she earned the $3,600 necessary to buy her first instrument by working as a cocktail waitress in Sausalito.

Miss Bellows will be heard as a soloist in the Frank Martin **Petite Symphonie Concertante** in the Thursday evening concert, July 27, with Malcolm Hamilton, harpsichord, and Julian White, piano.



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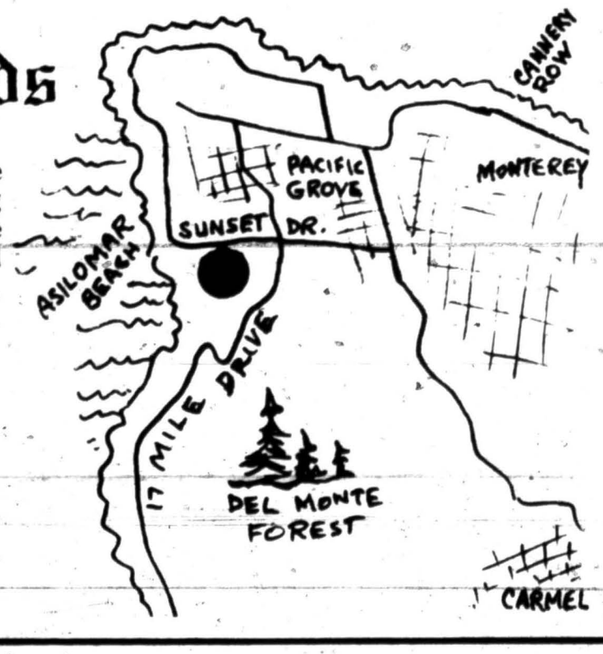

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festival personalities

Susan Willoughby to play in Friday Baroque recital

A member of the San Jose Symphony, Susan Willoughby is a member of the Festival orchestra for the third consecutive year.

She studied at the Curtis Institute of Music where she was a bassoon student of Sol Schoenbach, later receiving her master of arts degree at Stanford University, and now working toward her doctorate in early music there. She has served as associate bassoon in the Israel Philharmonic in Tel Aviv, and as principal bassoon of the Baltimore Symphony and the Chamber Symphony of Philadelphia.

She will take part in the Friday, July 28, morning recital by Baroque chamber music ensembles and soloists.

SUSAN WILLOUGHBY

Festival a sellout; recital tix available

The Carmel Bach Festival office announces that although the Festival's evening and Sunday afternoon concerts are sold out, as well as the two Saturday morning recitals, seats are still available for the six recitals during the week—Monday, July 24 through Friday, July 28.

Recitals, at 11 a.m., will be held in the parish hall of All Saints' Episcopal Church, Lincoln at Ninth, Carmel. The Monday recital of J.S. Bach organ music, performed by Kenneth Ahrens, will be at 3 p.m. at Bethlehem Lutheran Church, 800 Cass St., Monterey.

A brief synopsis of the morning programs follows.

Monday, July 24, 11 a.m.: Keyboard works of J.S. Bach, Haydn and Mozart, with Julian White, piano and Douglas Davis, cello.

Tuesday, July 25, 11 a.m.: Arias and duets by Gluck, Lully, Handel, Haydn and Purcell, and a Valentini sonata for cello, with Carol Neblett, soprano; Douglas Lawrence, bass-baritone; Douglas Davis, cello, and Darlene Lawrence, piano.

Wednesday, July 26, 11 a.m.: Sonatas for violin and harpsichord by J.S. Bach, and the Sonata in C minor for solo violin, with Christine Edinger, violin, and Malcolm Hamilton, harpsichord.

Thursday, July 27, 11 a.m.: Renaissance and Baroque music by Isaac, Couperin, Lawes, Handel, with Roberta and Colin Sterne, playing Renaissance and Baroque instruments, and with Glenna DeWeese, alto.

Friday, July 28, 11 a.m.: Baroque chamber music ensembles playing works by Handel, Castello and Haydn, and a cantata by Nikolaus Bruhns, with Martha Todd Blaine, flute; Donald Leake, oboe; Sally Kell, baryton; Jean Stevens, oboe; Susan Willoughby, bassoon; Robert Bernard, bass; Ronald Hudson, violin; Thomas Hall, viola; Shirley Douty, cello and Ralph Linsley, harpsichord continuo.

Scheduled events which will be open to the public are the Saturday afternoon lectures, July 22 and 29, by Dr. Raymond Kendall, executive director of the Young Musicians Foundation in Los Angeles, on "Bach's Mass in D Minor After 200 Years—a Performance Legacy," at 3 p.m. in All Saints' parish hall; and a symposium of "Heinrich Schuetz and the Venetian Masters" at 3 p.m. Thursday, also in All Saints' parish hall, with Dr. Kendall, Dr. Samson B. Knoll, dean of faculty at the Monterey Institute of Foreign Studies, and Edward Colby, Stanford University music librarian.

Young listeners, aged 10 to 20, will find a diversified program of selections from major Festival concerts at the youth concert scheduled for 3 p.m. Tuesday, July 25 in Sunset Theatre. Louise Di Tullio, piccolo; Edward Haug, trumpet; Raymond Duste and Jean Stevens, oboe; the Festival chorale and Festival orchestra will present works by Fasch, J.S. Bach, Vivaldi, Gabrieli and Haydn. Sandor Salgo, the Festival's music director and conductor, will introduce each selection with a brief commentary. Tickets, at 50 c each, are available in the Bach Festival office, Room 11, Sunset Center.

Recital tickets, priced at $3, are available in the Festival office and at the door.

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Robert Bernard to sing cantata for bass Friday

Robert Bernard, who has sung with the Bach Festival Chorale since 1965, is currently a lecturer in voice at Stanford University and performing in the San Francisco Bay area. A graduate of the University of California, he toured with the Norman Luboff Choir and the Gregg Smith Singers.

In this year's Festival he will sing the Cantata for bass, **De profundis clamavi**, by Nikolaus Bruhns, in the Friday, July 28 morning recital given by Baroque music ensembles and soloists.

ROBERT BERNARD

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"Aladdin, lost in his cave and putting out his hand to the trees which bore the fruits of glorious color and fashioned of precious stones, was no more astounded than is the Carmel visitor who just happens into the 'ear-ring' shop.

"Recently a New York salesman unloaded his sample cases before the doorway of this small establishment. He came as missionary to unknown parts, for isn't Carmel, California, a tiny hinterland village? On stepping inside, he fell back, dismayed. There was no need for missionary work here—not in his department, anyhow.

" 'The Village Jeweler,' whose astute owner has collected all this loot and put it under one roof, literally has the largest and most surprising display of earrings in the United States. No foolin'. And it takes a mighty stout-hearted woman to pass up the feast.

"Did your grandmother own some beautifully wrought bracelets of soft gold, with classic designs running through the pattern? And, having had these appraised, have you taken them down to the bank for safe keeping? You can match them here in ear-rings, and at a painless price. Persons knowing the value of Grandma's keepsakes will be properly impressed at the ear-rings you have chosen to go with them, and you can save the price of an extra safety deposit box.

"Every color of the spectrum, softly muted, is here, in ascending or descending scale as to hues and shades and tints. If it's azure or lapis Lazuli or rose or emerald or amethyst or topaz or gold or silver you prefer, you mention it.

"There are whole trays of each color, quite by itself. And these range in style from what you would wear to your Grand-Aunt Emma's tea for the ladies' knitting group to something dazzling for a night on the town in company with six drunken sailors. You accept a lapful of jewels from the trusting soul who is the proprietor and have yourself a big time. All HE has to do is hope your check won't bounce.

"There is something barbaric in almost every female. She 'hates' jewelry, maybe, but when she says 'jewelry' she almost never means little things to stick in her ears. Count the number of women you see who are not wearing brooches, bracelets, rings, necklaces or tiaras but who are wearing ear-rings. That's because The Little Woman feels kind of undressed without them. The Village Jewelers is for the likes of her. And it's worth the trip—from ANY distance. A shoppers' paradise."—Adv.

Program notes:

By IRVING W. GREENBERG

J.S. Bach, Brandenburg Concerto No. 1 in F major, BWV 1046

THE FIRST CONCERTO is scored for two horns, three oboes, bassoon, solo violin, strings and continuo. In this work, the concertino-ripieno relations vary considerably even from movement to movement.

The first movement is dominated by the horns, though the oboes also have a number of solo passages. In the Adagio, the violin shares the limelight with the first oboe, and the Allegro which follows is a full-scale violin-concerto movement, again with brilliant virtuoso flights for the horns.

After this, the focus of the music changes: the work ends with a chain of dance movements—linked by a recurring Minuet—which brings it closer to the Suite form. The Minuet itself is purely orchestral and has no solos; the first Trio is for two oboes and bassoon; the Polacca is for the ripieno strings; and the second Trio couples the two horns with all the oboes, the latter playing in unsion. Thus the Concerto as a whole meets the Suite halfway.

C.P.E. Bach, Concerto in D minor for Harpsichord and Strings

THIS IS ONE of the great concertos of the era. Reacting to its dark, driving, impassioned mood, we think of Haydn's Sturm and Drang or "romantic crisis" period (about 1770) or of Mozart's great C minor Piano Concerto (1786), and it comes as a shock to learn that it was composed at Potsdam in 1748, when the old Bach was still alive.

In the first movement, Allegro, the emphasis on short motifs speaks of the father's style. But the broad layout of the movement, with an orchestral exposition, freshly conceived soloists exposition, a development section flanked by elaborate cadenzas, a recapitulation and coda, an unrelenting dramatic intensity throughout with a powerful, heroic opposition of soloist and orchestra answering one another, all speak of the new style to come.

The slow movement, Poco andante, opens with a tragic orchestral statement, as we find in the father's concerto of the same key. But whereas in the father's style the soloist would have elaborated its line against an orchestral ground bass, in the son's we have a dialogue in the upper voices between soloist and orchestra, carrying on the dramatic feeling of the first movement with increasing poignance up to the relaxation of the closing measures.

The last movement, Allegro assai, is like a curtailed version of the first movement form. It starts similarly with a demonic, driving force, and is wholly a dramatic conception. But here the tendency of the solo passages is to expostulate against and soften the orchestral statements, and at the same time they create an atmosphere of a virtuosity that is as engaging as it is thoroughly musical.

J.S. Bach, Magnificat in D major BWV 243

FROM THE GRANDIOSE opening of the instrumental tutti, punctuated by the rhythm of affirmation, we enter full-stride into the movement so characteristic of the great works of Bach. Then the two sections of the chorus enter in their turn with the first words of the hymn, which they exchange, sometimes in imitation with the orchestra, or they spin out long and jubilant melodic strands in unsion.

The following verse is given to a mezzo-soprano, symbolically close to the spiritual world. The voice seems to soar above the strings, which expresses a supernal joy.

In the following verse (Quia respexit) the atmosphere changes. The humility and poverty of the servant are symbolized by the more discreet and slightly melancholy timbre of the oboe d-amore. After the instrumental ritornello, the theme of the voice seems to announce that of the final chorus of the St. John Passion. Bach mirrors the least of the inflections of the text with precision; he even goes so far as to make the melodic line descend at the word "humiliation," and the voice of the soprano, by means of modulation, moves into the relative major of the beatitude celebrated by countless generations.

These break without transition into a chorus in an abrupt, powerful rhythm, punctuated by the basses, chanting the succession of generations and leading to a pedal point symbolizing the end of time, which reunites them and humbles them in the adagio passage before the Almighty. The attestation of the great works of God is confided to the bass in a forthright and affirmative rhythm.

In the next verse, the atmosphere changes again. In this Et misericordia the voices answer each other, form a duo, and then a trio with instruments (two flutes in a rhythm resembling a baracarolle). The violins in unison, the basses and continuo accompany the verse Deposuit. After a descending figure symbolizing the humbling of the potentates whose power diminishes with a vocal diminuendo, there is an extended lingering and again a crescendo.

Then we come to God's love feeding the hungry. The two flutes emphasize the divine mercy; they are then cut off to underline the destitution and the deprivation of the rich. The tranquil serenity of the Suscepit Israel utilizes the chorale Meine Seele erhebt den Herrn (a free translation of the Magnificat).

To conclude, the chorus and the instrumental tutti sing the glory of God. Between the chords of glory run the mounting and descending scales which characterize the movement. At the Sicut erat, the rhythm changes to assert once more the duration of the ages to the end of time. It is the musical and spiritual apotheosis of the hymn of the Virgin, and the formal rounding out of the work, since Bach turns back to the first chorus for his conclusion.

The Flute Sonatas of J.S. Bach
No. 2 in E flat major, BWV 1031
No. 3 in A major, BWV 1032
No. 4 in C major, BWV 1033

THE FIRST TWO are for flute and harpsichord; the third is for flute and continuo. This is a good humored, melodious little sonata, of earlier composition, undoubtedly. The harpsichord, consistent with its forward position as the leader in this type of written-out sonata, is given solo passages at the beginning of each section of the opening movement.

All is peace and light here, whose Allegro moderato sparkles with joyous enthusiasm, whose Siciliano, (made famous in an arrangement for two pianos), sighs with utter grace, and whose final Allegro is a flight of brilliant sparks.

Unfortunately, the last page of the first movement of the Sonata in A major is missing from the manuscript and must be reconstructed in the performance. The nostalgic Largo e dolce induces in the listener an intensely peaceful contemplation, and the exuberant final Allegro is so high-spirited that—a very rare occurrence in Bach—when the first theme returns at the end it is not handled in contrapuntal combination, nor even with harmonic accompainment, but in an enthusiastic unison for flute and harpsichord.

The Sonata in C major for flute and continuo is distinguished from the foregoing two others in that it does not

contain a fully realized keyboard part, but merely a figured bass to be realized by the performer. This sonata of rather simple and unpretentious form, shows the beginning of Italian influence on Bach, with its succession of tempos and rhythms that are characteristic of the sonata da chiesa.

Its final section includes two minuets—a pattern that is reminiscent of the Brandenburg Concerto No. 1 in F.

J.S. Bach, Brandenburg Concerto No. 4 in G major, BWV 1049

THE SUBTLETY of the Fourth Concerto is such that there has been a good deal of disagreement about what it is actually a concerto for. It used to be most commonly described as a concerto for violin and two flutes with strings and continuo; but the violin part is far the most important, and some commentators have regarded it as a violin concerto in which the ripieno includes two flutes.

This concerto opens with an Allegro in G, emphasizing the concertino, with its melodic basis, the flutes alternating at the start. There is an Andante in E minor, of mournful character, and the Finale is a Presto in G, consisting of a fugue, which is ranked among Bach's best.

W.A. Mozart, Concerto for Piano and Orchestra in C minor, K.491

THIS CONCERTO is widely regarded as the culmination of Mozart's achievement in the field of the clavier concerto, and it demands a larger orchestra than any other he wrote—trumpets and drums over and above the usual woodwind, and oboes as well as clarinets: the woodwind is also given more prominence and independence than ever before.

The severe and inexorable mood of the two great outer movements, the lofty thought and depth of passion, and the fact that Beethoven greatly admired the work, have led some commentators into comparing it with Beethoven; but in fact it is as far removed from him in style as it is from C.P.E. Bach, whose F minor concerto it somewhat resembles both in [illegible].

The first movement, unusual in being in triple rhythm, is highly individual in construction. Instead of deploying the main themes, the orchestral prelude is concerned almost entirely with the stern unison subject with which it begins and with derivatives from the upward leap it features.

The development is stormy, the piano raging in restless bravura passages; and in recapitulation the "second subject" group is presented in a different order. The movement ends mysteriously with soft arpeggios over a held tonic pedal.

The Larghetto in E flat which follows could, by contrast, scarcely be simpler in structure (it consists of a recurring refrain with intervening episodes) nor achieve a more profoundly peaceful spirit.

The finale makes no concessions to the social graces expected by the public of Mozart's time. Instead of a gay rondo, the movement is a variation-finale of uncompormising incisiveness and austerity.

W.A. Mozart, Concerto Arias for Soprano and Orchestra
Bella mia fiamma, K. 528
Ch'io mi scordi di te, K. 505

FOLLOWING THE PREMIERE of "Don Giovanni" in Prague, Mozart promised Josepha Duschek, the wife of the Czech pianist, Franz Duschek, a new aria but he kept putting it off as long as possible. Consequently, Josepha took the drastic step of locking him up in a garden-house, and refusing to release him until he had written the aria. Mozart agreed to do so, on one condition: she would have to sight-read the piece perfectly. The result was the particularly difficult aria, "Bella mia fiamma." A programme of the Leipzig Gewandhaus shows that Mozart and Josepha Duschek performed this aria in Leipzig on the 12th of May, 1789, during a concert tour.

The Concert Aria "Ch'io mi scordi di te," is one of Mozart's most significant compsoitions. It was especially written, as Mozart puts it in the catalogue of his works, "fuer Mselle Storace und mich." Nancy Storace, the brilliant English soprano who had been invited to Vienna on the formation of the Italian Opera Co., there created the role of Susanna in Figaro on May 1, 1786.

Joseph Haydn, Symphony No. 67 in F major

WITHOUT QUESTION, this is one of the most interesting and boldly original symphonies of this "great, dark period;" it is also the only one of them that ever achieved anything like popularity in modern times.

The first movement is in the unusual meter of 6-8 and marked Presto. The first subject, dashed off pianissimo by the violins, then with both violin sections, is accompanied pizzicato by the lower strings.

The rollicking second subject still whirls away in a steady quaver flow, though slurred rather than staccato. The development is very long and generates enormous strength, using the first theme contrapuntally.

The Adagio, constructed upon a theme of chamber musical delicacy, with muted violins, is of great beauty and strength. At the beginning of the second section the main theme seems to become bemused; and suddenly a fascinating canon between the first and second violins unrolls before us—bar after bar of Bachian complexity, the two muted violin sections spinning out their golden threads.

After the sturdy, masculine Menuetto, the Trio—as often in Haydn symphonies of this period—comes as a great shock almost like the wandering gypsies which tear one's heart-strings in Kodaly's "Hary Janos." It is a breathtakingly original little movement, full of that Hungarian-cum-gypsy-inspired music that always fascinated Haydn.

The Finale (Allegro di molto) starts out like a regular concluding movement, with a deliciously springy second subject; the closing material in the dominant is what was to be expected. However, the music stops dead and a brand new movement is inserted, marked Adagio e cantabile, for solo string trio (two violins and cello), who are told to play **piano e dolce**. It is for us as if time had suddenly stopped moving. After an exquisitely beautiful section, the main body of the orchestra joins in during the second section. Then a wind band solo erupts, to which the strings enter at the end.

After considerable elaboration, the first Allegro di molto music comes back, to which Haydn adds a bizarre and amusing coda, the violins playing a huge, written-out trill, the rest of the instruments mincing their way in chords down the score.

J.S. Bach, Mass in B minor, BWV 232

THIS IS ONE of the most celebrated masses in all of choral literature and one of the crowning masterpieces by Johann Sebastian Bach.

In structural design, the Mass in B minor is one of the most massive in the choral literature. Bach's art of handling form and structure becomes evident in detail as well as in total conception of the work.

In the "Kyrie" and "Gloria," choruses and arias alternate regularly—except for two decisive instances motivated by the fact that the "Gloria" has to begin and end with a chorus. Between the choral sections, thematic associations as well as effects of variety have to be established.

Thus, the flanking choruses of the "Kyrie," separated by the soloistic "Christe," correspond to each other, thereby following an old tradition.

Both are choral fugues, both are set in a minor key. The first "Kyrie," however, has completely adopted the instrumental style of concertante music of Bach's own time.

The second "Kyrie," however, is decidedly vocal. Consequently, instruments are added only as reinforcements of the vocal parts.

Similarly, the introductory and the final chorus of the "Gloria" are made to correspond. Both begin in a

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Continued from preceding page

homophonous style and close into a fugue whereby the contrasting characters of the two fugues acts as a decisive factor. The two inner choruses, the "Gratias" and the "Qui tollis," are pitted against each other in strong contrast.

The arias follow the principle of well considered variety. The "Christe" is a duet for female voices, accompanied by violins playing in unison; the "Laudamus te" is a soprano solo with a concertante solo violin; the "Domine Deus" is a duet for alternately sopranos or tenors with a concertante solo flute; the "Qui sedes" is a solo for contralto and concertante solo oboe; the "Quoniam" is a solo for bass accompanied by a concertante French horn and likewise concertising bassoons.

The "Symbolum Nicenum" is looked upon as unsurpassable evidence of Bach's mastery of form, especially favored by the possibilities of the text. The middle section is represented by the three choral pieces "Et incarnatus est," "Crucifixus," and "Et resurrexit." They are flanked by two arias. Beginning and end are presented by two choruses, each of which—the "Credo" and the "Confiteor"—are based on an old plain-song melody.

There is hardly another section in Bach's work where the chiastic cross-references of choruses and arias are so strongly pronounced as in this middle section of the Mass in B minor. The sections which follow the "Credo" should be assessed less for their own sake and more for the part they play in the continuity of the whole conception.

In the six-part "Sanctus," the maximum climax of sonorities is reached; the following "Osanna," which even introduces double choir-style, is unable to surpass the tension reached in the preceding section; it can only emphatically underscore it.

In the final "Dona nobis pacem," Bach returns again to four-part writing, thus intending to establish a link with Part I. This associative return to the beginning is a traditional expedient to round off the work formally. In this section, it is seen that Bach composes and distributes his choral sections and arias in a manner similar to contemporary composers of Roman Catholic Masses.

In the "Benedictus" at last, the tenor is highlighted with an aria. The "Agnus Dei," the last aria of the Mass, is accompanied by violins playing in unison. That movement points to a technique of musical adaptation which today is difficult to appreciate—old movements could be utilized afresh in a new conceptual connection by the underlay of a new text.

In this Mass, he refined this technique to the highest peak of artistry. In this manner, he integrated in this Mass some of his most beautiful movements from other cantatas. Thus, these youthful compositions reappear gloriously in a new creative connection after an interval of many years, and the Mass in B minor becomes one big retrospect of his entire work.

J.S. Bach, Triple Concerto in A minor for flute, violin and harpsichord, BWV 1044

THIS CONCERTO is authentic in its present form. But it, too, is a transcription and a particularly inspired one, an enhancement and enlargement of two unrelated earlier works, one for solo harpsichord and the other for organ.

The outer movements constitute the two parts of the Prelude and Fugue in A minor, BWV 894, rebuilt into the solo [illegible] of the concerto, both movements greatly expanded, the first by almost half again in length.

The central slow movement comes from the Trio Sonata in D minor for organ, BWV 527, which itself exists in two different versions. This concerto is strikingly related to an earlier concerto, the Fifth Brandenburg Concerto, BWV 1050--it too was a concerto for harpsichord, flute and violin, with the harpsichord solo the "lead," though the similarity is disguised by its common designation as one of the six Brandenburg concerti.

This later concerto, as can be expected of the mature Leipzig-period work, is both more complex in texture and more involved in its emotional expression.

The opening movement, Allegro, builds the original Prelude into a splendidly varied structure of tutti and concertante elements, carrying the concerto grosso principle to a degree of richness unmatched in Bach's work, contrasting the three solo instruments and the orchestra in a profusion of different combinations within the basic concerto format, as though the concerto were indeed three concerti in one.

The slow movement, arranged from the organ trio sonata, dispenses with the surrounding orchestra (as in the Fifth Brandenburg), leaving only the "chamber" group of solo performers to play within the framework of the large-scale outer movements. The music is serene and gentle, its instrumental color enhanced by pizzicato figures in the violin, the mandolin-like plucked melody of the harpsichord and the long phrases of the flute.

The final movement, allegro, is a tour de force, not unlike the finale of Mozart's Jupiter Symphony—for it is a double fugure made into a concerto, the two fugues worked into the normal contrasts of solo and orchestra in the concerto form.

The emotional tension of this unremitting, driving fugue breaks only at the climactic short cadenza, a brief keyboard exclamation in fantasia style that leads to the final tutti and the end of the movement.

Domenico Scarlatti, Salve Regina

A VOCAL WORK by Domenico Scarlatti is something of a novelty to many who know this great composer through his justly famed keyboard sonatas, most of which were written during his long sojourn in Spain as music master to the Queen.

The Salve Regina, for solo alto and strings, is not an early work, but is said to be Domenico Scarlatti's last composition. This traditional chant dating from the eleventh century, has inspired a host of composers from the Middle Ages to modern times. Scarlatti's setting is one of the most grand and distinctive of these, with its inspired flow of continuous melody, affecting changes of tempo, and sensuously

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beautiful string textures.

The translation of the Latin text reads as follows: "Hail, Queen Mother of Mercy, life, sweetness, and our hope, hail. To thee we cry, exiled children of Eve. To thee we sigh, moaning and weeping in this vale of tears. Therefore we raise our song to thee, may we appear in your pitying eyes; turn towards us, and show us Jesus, the blessed fruit of your womb, after this, our exile. O merciful, O pious, O sweet virgin Mary. Anen."

J. Haydn, Concerto for Cello, and Orchestra in C major

THIS CONCERTO, a product of Haydn's early period, was composed some time in the 1760's. It is scored for strings, two oboes, and two horns.

The first movement, Moderato, is a highly modified sonata-allegro form. In the introductory 21-bar tutti, Haydn exposes all the thematic material of the entire movement. This is then taken on by the solo instrument, enriched in brief episodes chiefly of a technical character in the development and in the recapitulation (opened by the solo instrument).

The final movement is of a definite character. While it lacks the concentration of the first movement, it is carried forward briskly, unimpeded by any caesura or cadenza.

The solo part now becomes thematically independent, the modulations more enriched and greater emphasis is placed on the homophonic character of the composition.

J.S. Bach, Cantata No. 106
Gottes Zeit ist die allerbeste Zeit, BWV 106

THIS CANTATA, also known as the Actus Tragicus, is a funeral service, and one of Bach's most profound meditations on death. Remarkable even among Bach's cantatas as a whole, are its unique qualities of form, such as the continuous musical fabric of the first choral movement with solo voices, in which a moving drama is enacted in oratorio style.

Unity is achieved with the second movement, where, in the duet for bass and alto, solo voices are used in oratorio style. The poignant opening sonatina, which sets the stage for the drama to follow, is scored, like the whole cantata, for recorders, viol-da-gamba, and continuo.

The chorus enters solemnly singing, "Gottes Zeit ist die allerbeste Zeit" and then moved into a vigorous fugue on the worlds "In ihm leben." At its climax, there is a slow short passage for chorus on the words, "In ihm sterben wir," and then the solo tenor arioso, with recorder obbligato, beseeches, "Ach, Herr, lehre us bedenken." The bass arioso thunders an answer, "Bestelle dein Haus, denn du wirst sterben und nich lebendig bleiben." Then comes the great fugal chorus, for altos, tenors and basses, "Es ist der alte Bund."

In the midst of this occurs the haunting entry, in the recorders and gambas, of the choral melody "Ich hab' mein Sach Gott heimgestellt" (I have cast all my cares on God). These words are an answer to the previous words "Du must sterben" (Thou must die), which the chorus had been singing.

The second movement is a duet for alto and bass, starting as an alto solo and then continuing in florid passages for bass, under which the altos of the choir enter with the funeral chorale "Mit Fried und Freud ich fahr dahin," known at the time as "Simeon's death hymn." A magical touch occurs when the bass falls silent and the altos alone are heard on the words "Sanft und stille."

The chorus begins the last movement with a chorale, becoming increasingly exuberant in Bach's setting. A fugue follows, and as a final imaginative touch the last two chords are sung by the chorus and echoed by the instruments.

J.S. Bach, Cantata No. 104
Du Hirte Israel, Hore – BWV 104

THIS CANTATA was composed for the second Sunday after Easter and is one of Bach's most readily accessible Cantatas, written in a melodious and delightfully pastoral vein from beginning to end. The text of its opening chorus derives from Psalm 80, "Hear ye, O Shepherd of Israel, thou that leadest Joseph like a flock, that dwellest between cherubims, and shine forth."

At the first entrance of the chorus with their full, swinging cry of "Hear ye..." one is aware that this is no mere rustic tone painting. To Bach's Lutheran audience, this must have conjured up visions of a vast multitude supplicating their Shepherd.

A short, but highly effective recitative is followed by a lovely aria for tenor accompanied by two oboes and continuo. After a plaintive introduction by the oboes, the tenor tells of his frightened search through the desert for his Shepherd.

The oboes play so important a role and the voice part is again treated so instrumentally, that one might term the aria a chamber sonata with figured bass accompaniment. The instrumental introduction is repeated at the close to round out the three part form. A rather didactic recitative introduces an aria for bass. Like the opening chorus this, too, is a broad, sonorous pastorale. And like the first chorus, this aria also diverges from the ordinary rustic treatment.

The final choral is the melody Allein Gott in der Hoh, sung to the first verse of the 23rd Psalm. Although one can detect no technical means whereby the closing chorale is made

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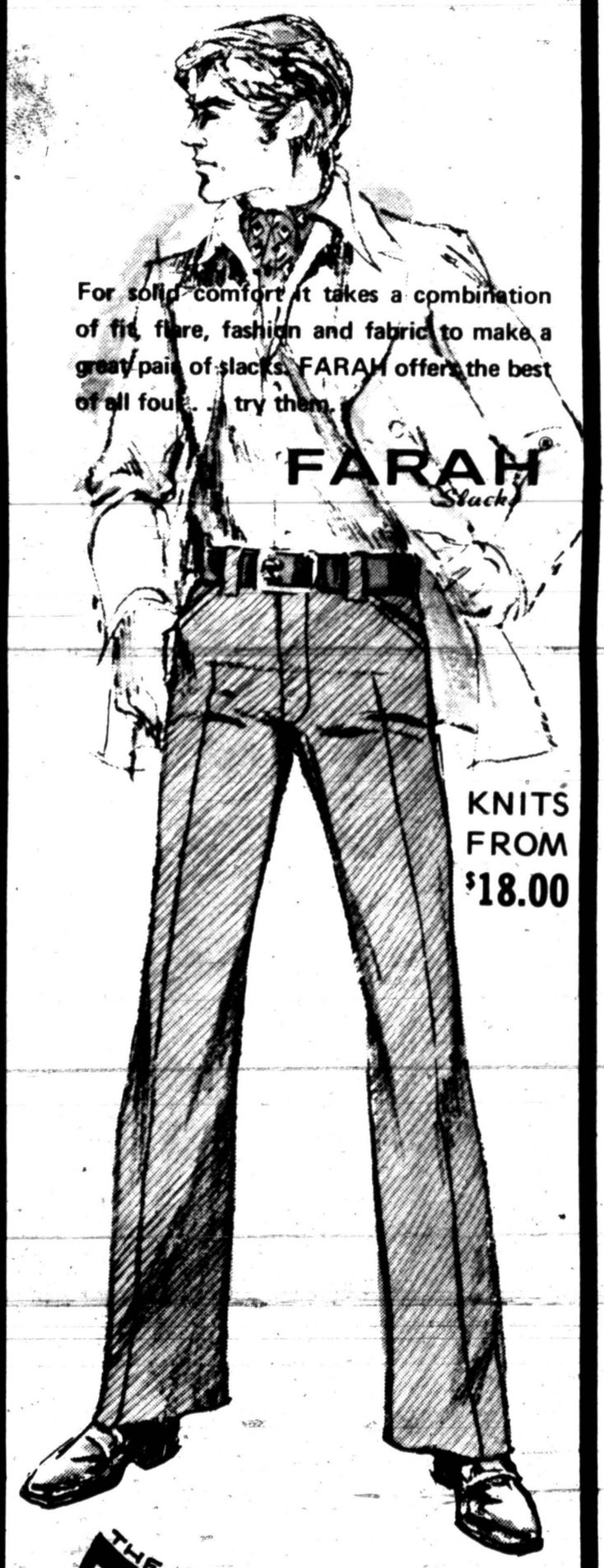

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redolent with a pastorale fragrance, it is in perfect keeping with the great first chorus and the bass aria, and concludes the work in beatific peace.

W.A. Mozart, Concerto in G major for Violin and Orchestra, K.216

THE FIRST MOVEMENT, allegro, literally bubbles with ideas, with rhythmic originality, and with high spirits.

The opening tutti expounds many of the ideas to come, but when the soloist enters, it is with some ornamentation of the basic figures. One can note a strong formalization in terms of sonata-first movement, with a definite exposition, development—through flat keys, relative minor, etc., the while a clear exploitation of the principal performer's skill is carried out—leading back to a recapitulation.

One of the most engrossing moments of the movement comes when the key changes arrive at C, and the soloist digresses to a singing phrase which might almost be taken from a Mozartian slow movement—though it is played twice as fast. The recapitulation comes immediately after. There is provision for a cadenza, following which the tutti provides the closing measures.

The adagio is a heavenly reverie for the solo violin, to which the other strings give, mainly, the consent of quiet acquiescence without much commentary. Oboes and horns are used to touch in some coloration, but the style is romanza, the mood pensive, the effect incomparable.

As is not infrequently the case in Mozartian concerti, the finale (allegro, rondo), is quite as extensive as the first movement, and in some respects more intricate. In fact, after a more or less expectable succession of themes, we have a pause for an Andante (G minor), followed by a sprightly Allegretto, neither of which have anything to do with the preceding material.

The rondo resumes its wayward way thereafter, though with a feeling that Mozart was casting an eye backward over his shoulder at the "interruptions," half-sorry that he could not bring them in again.

Vivaldi, Concerto for Piccolo in A minor

THE CONCERTO in A minor for piccolo, strings and continuo is uncompromisingly direct in expression, yet relatively simple in form and harmony. The concern for color, however, is here more in evidence.

Vivaldi indulges himself, above and beyond the barely melodic figuration of the soloist, at a rarified height not infrequently pitted for our pleasure against the basses alone. In addition, Vivaldi demonstrates his familiarity with the nature of this instrument. Here there is no oriental wildness, no raging of a storm, no fiendish laugh of a villain—features which the piccolo illustrates in symphonic and operatic scores.

The first movement is composed of five tutti and four solo sections, the latter being accomplished by the basso continuo or by the violins and violas only. In other words, Vivaldi couples the highest and lowest registers of the ensemble and leaves it to the harpsichordist to fill in or he dispenses with the bass entirely in favor of a very transparent and delicate texture.

[illegible] lyrical quality and [illegible] of the operatic aria. There is an orchestral prelude, a coloratura passage accompanied by violins and viola in unsion and a short postlude.

The finale corresponds to the opening Allegro in the design, the technique of the accompaniment and in the fluency of the solo part. Rhythmically remarkable for its alternation of different time-values, including triplets, this finale belongs to the type that surely inspired J.S. Bach.

J.S. Bach: Prelude and Fugue in F sharp minor, BWV 883 (From Book II of The Well-Tempered Clavier)

THIS FAMOUS lyrical prelude is characterized by a melody made up of triplets and syncopations, the latter coming to the fore in a final reprise. The three-voice fugue, whose first subject features complex rhythms and a closing embellishment, becomes a triple fugue by the introduction of a second subject (a descending motive with a dotted eighth), and a third (a sequential sixteenth-note figure). In two instances, all three subjects are combined contrapuntally.

Partita No. 1 in B flat major, BWV 825

OF ALL THE PARTITAS, the B flat is the shortest, the most transparent and, except for the somewhat broader Sarabande which serves as a center support for the surrounding movements, it is written with the lightest touch.

The Prelude, beautifully simple, needs no further elaboration. In the Partita movements which are not in dance form this is sometimes the case, because of the way in which they are written.

The other movements are clipped of their charm and style of development if they are not repeated.

The Allemande, a work of great delicacy, alternates between one and two line structure. Italian style isestablishedin the Corrente by the triplet rhythm and figure. The Corrente is one of Bach's most charming movements in this form.

As almost always in Bach's Suites, the Sarabande is profoundly introspective, being almost recitative in character and quite the biggest movement in the Partita.

With the Minuets I and II in da capo form, the mood is refreshed by their lightness and delicate elegance and the dances end with a playful gigue written in a transparent and virtuoso style with the hands crossing constantly.

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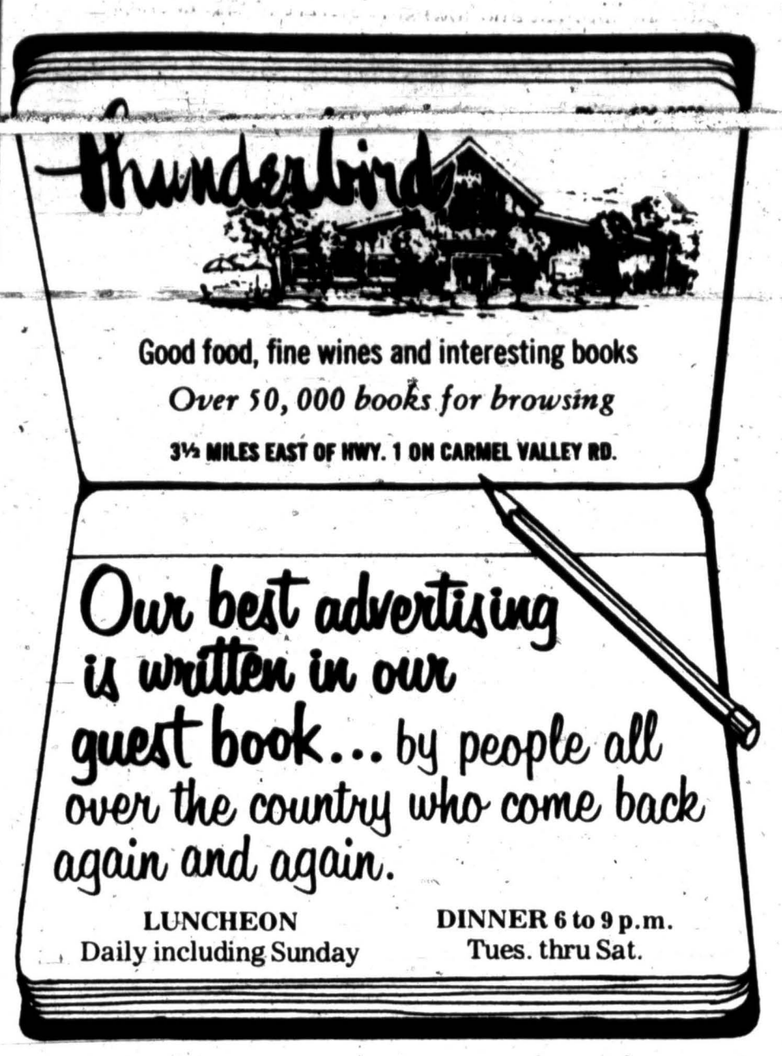
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Schuetz, Deutsches Magnificat

THE TEXT of the Magnificat lay close to Schuetz's heart throughout his life.

The double-choral layout and the predominance of declamatory chordal writing recall the style of Schuetz's Psalmen David, but the expressive attitude has mellowed and the figural interpretation of affective words is reduced to a minimum or given up completely.

It is also significant that Schuetz does not produce a great climax on the final "Amen" but concludes the work with a simple series of chords that seems to symbolize harmonia—the concord of sounds—itself.

The polar tension of order and expression remains, however, but reveals itself in a different way. The part-writing, in which strict polyphony is once more of greater importance seems almost ascetic. Instead, the harmony becomes the bearer of emotional values to a degree that is otherwise present only in the final chorus of Schuetz's St. Matthew Passion of 1666—observe the romantic aural effects that result from the frequent use of seventh chords and their inversions.

Schuetz created even this, his last work, as a servant to the proclamation of objective Biblical truths: at the same time, however, it is an immortal document of noble and great humanity.

Giovanni Gabrieli, Canzon

THE LISTENER whose musical knowledge begins with the classical period will undoubtedly be confused by terminology such as symphoniae and canzoni, which have only a rudimentary relationship with terms as he understands them. Suffice it to say that early symphonies contain instrumental music as opposed to sung music (cantata) or keyboard works (toccata).

Sonata, often used as synonymous with symphonia, also has on occasion a more restricted meaning: music played by wind instruments. The word concertato applied to Gabrieli's style is to be understood as describing music in which numerous players "compete or play against each other."

As for the canzona, they were often found in arrangements for lute and keyboard. The keyboard canzon developed in the direction of the fugue; in fact, the word canzon is often used to describe fugal writing, especially among the German composers.

The nervous alternations of rhythm, tempi, texture, etc., reflect the baroque interest in changing affetti (emotions). Canzoni were also known as sonate or sinfonie. The ensemble canzonas were significant also from the formal point of view, because they sometimes anticipated in their echo technique the principle of the concerto.

An eleven-voice canzona by Gabrieli so clearly set tutti in rondo fashion against a highly figurative concertino of a few instruments that it may be called the first realization of the concert-grosso pinciple.

Schuetz, Symphonia Sacra, "Saul, Saul"

THE SCENE OF CHRIST'S call and warning to the persecutor of His disciples is one of Heinrich Schuetz's most remarkable creations, the uncanny expressive power of which is very likely unsurpassed by any of his other works. It is hard to imagine greater power ever having been achieved with such a minimum of text.

Schuetz has taken only two sentences of Jesus' words from the Biblical passage (Acts 9, 4, 5). The way in which he combines them and constantly repeats their component parts, however, almost like a magical invocation, is absolutely unique.

The two violins appear only infrequently in an independent role, along with the two complementa (choral-instrumental ensembles), they mainly support the soloists in presenting a visionary sonic tableau.

Particularly compelling is the last section of the piece, where the tenor sings the first part of Jesus' call ("Saul, Saul, was verfolgst du mich") in long, repeated tones—much like a cantus firmus—penetrating the constantly reiterated words "was verfolgst du mich," while the dynamics, indicated by the composer diminish. This is more than an echo effect; rather, it awakens the image of something "frighteningly close, middle distant, uncannily blurring."

Giovanni Gabrieli, "Buccinate in neomenia tuba"

GABRIELI FOLLOWED his uncle Andrea's example, but outdistanced him by adding brilliantly independent parts for strings and brass to choral textures which had formerly been orchestrated in an ad hoc manner. His stately polyphony often yeilds to brisk imitation and lively rhythms, sometimes vanishing completely as a long monodic section takes precedence. In the joyful, exultant phrases of "Buccinate in neomenia tuba," Gabrieli manipulates with effortless skill a 19-part ensemble.

He takes as his starting-point the third verse of Psalm 80: "Blow up the trumpet in the new moon, and upon your solemn feast-day. Let us praise the Lord upon the strings and organ, and in the timbrels and dances."

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Program notes

Schuetz, Psalm: "Warum toben die Heiden"

THIS PSALM for two four-part soloists' ensembles, choruses of voices and instruments and continuo, is an especially characteristic example of the style and expressive attitude of Schuetz's great set of sacred concertos from 1619 (the word concerto originally referred to primarily vocal compositions). Not the least of the master's concern here was the Baroque deployment of musical forces.

Accordingly, the four bodies of sound in this Psalm do not work together as independent units; rather the capellae (choruses of voices and instruments) join the soloists' ensembles only when the composer considers it necessary for formal or contentual reasons: among others, the beginning, the end (the doxology), and those places where God himself speaks ("Du bist mein Sohn, heute habe ich dich gezeuget").

In the tutti sections—(the effect of which is strengthened by effective pauses)—and also in the portions sung by the soloists' ensembles alone, the writing is unprecedented rhythmic terseness. Only seldom are portions of the text repeated. However, Schuetz breaks the principle of choral recitation at passages where he figurally interprets the pictorial or affective content of individual words, and also with the imposing climax created by successive entries of the voices on the word "Amen," at the close of the doxology.

Monteverdi, Psalm, "Laetatus sum"

MONTEVERDI'S IMPORTANCE to the development of music cannot easily be overestimated. He belongs to those composers of tremendously revolutionizing influence whose creative achievements altered the musical climate of his respective period. Growing up during the transition from the Renaissance to the Baroque age, he alone was capable of leading music successfully from the obsolescent polyphonic tradition of the late Renaissance, through the primitive declamatory experiments of the Florentines, to the fertile new form of opera, cantata and orchestrally inspired church music.

He is heir to the august assembly of Renaissance madrigalists, yet he discards the polyphonic madrigal after 1614 and excels in his later years in the new art of thorough-bass practice.

A good example of this is his radiantly cheerful setting of Psalm 122, "Laetatus sum." The words of this Psalm are: "I was glad when they said unto me 'Let us go into the House of the Lord.'" This music reflects a joyful exultation in the works of God.

Heinrich Biber, La Battaglia for brass instruments

BIBER IS REGARDED as one of the most remarkable composers of the Baroque era. Today, Biber is best remembered for his 15 "Mystery Sonatas" for violin and continuo, in which he used abnormal tuning of the violin in any number of different ways in order to permit the execution of double stops, otherwise impossible with regular tuning, as well as to allow the instrument new tonal colors.

He extended the positions of the violin and generally employed many ingenious devices for special effects.

The Battaglia, composed in 1673, is a rather curious composition in which Biber exploits all sorts of unusual sound effects.

The first movement makes use of col legno, a direction calling for the players to strike their instruments with the wood of their bows rather than the bowhairs.

Concerning the second movement, Biber wrote: "Here all is dissonance, for various songs are being sounded together at the same time," and in fact the resulting cacophony is caused by eight different folk songs being played simultaneously, in imitation of coarse soldiery.

The March (Der Mars) is an imitation of a fife and drum by a single violin and double bass. Here, Biber requires that the double-bass place a piece of paper over the strings to ape the whir of the military snare-drum.

In the battle (Die Schlacht) itself, he makes use of strong pizzicatti in imitation of the shooting of the cannon, and the work closes with a highly chromatic antiphonal lament of the wounded.

In the present performance, no strings will be used, only brass instruments to accentuate the martial nature of the music.

Frank Martin, Petite Symphonie Concertante

FRANK MARTIN, the contemporary Swiss composer, has been greatly influenced by the 12-tone system of Schoenberg, which he has applied to his own work, without, however, subscribing to Schoenberg's esthetics. In addition, major and minor triads are also employed like newly experienced values of sound.

In the opening of the Petite Symphonie Concertante, the 12-note rows that appear function not only in a linear but also in a harmonic sense, exercising a functional harmonic tension.

It is scored for harpsichord, harp, pianoforte and double string orchestra. Its twice two movements are of great importance to Martin's output, not only by the delightful sound produced in their original scoring, but above all by the mastery of form, harmonic wealth and thematic

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Program notes

significance.

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J.S. Bach, Cantata No. 140
Wachet auf, ruft uns die Stimme—BWV 140

THIS IS ONE OF the most famous and most frequently performed cantatas of Bach. This popularity is completely justified by its intrinsic beauty and by the perfect symmetry of its structure.

Bach has used three verses of a hymn by Philipp Nicolai, dating from the end of the 16th Century, and has placed them at the beginning, in the middle, and at the end of his cantata. Between each of these verses, a duet preceded by a recitative presents a dialogue between the heavenly bridgroom and the wise virgin, also known as Jesus and the believing soul.

For here, as in the parable, everything is symbolic—the poetic language of the old hymn and the solo pieces as well as Bach's musical language, of which each melodic idea and each contrapuntal device has a significance underlining the meaning of the text.

Three vocal soloists, the tenor who represents the watchman; the bass, Jesu; and the soprano, the believing soul, with the four-part chorus are accompanied by an orchestra consisting of first and second violins, violas, a violino piccolo, two oboes, oboe da caccia, horn and continuo.

The first chorus is one of the most grandiose compositions of Bach: "Sleepers awake, a voice is calling." It depicts the awakening of the virgins and their expectation of the heavenly bridgeroom.

In a recitative, the tenor continues to exhort the daughters of Zion to wake up to receive the Elect, before the first duet between the soprano and the bass. This duet is written as a quartet with violino piccolo obbligato and continuo. This is the union of Jesus and the believing soul in a mystic effusion full of tenderness.

Then follows the most famous part of the work, of which Bach has written a splendid transcription for organ in his Schuebler Chorales. This is a chorale, the unchanged theme of which is sung by the choral tenors while the violins and violas in unison weave a marvelous garland around it. That accompaniment evokes the procession of the bridegroom by a joyously rhythmic motif which contrasts with the simplicity of the chorale.

In the recitative for bass, accompanied by the strings, Jesus reassures the bride before a second duet in dialogue with the soprano. The other parts of the piece in quartet form are the solo oboe and the continuo.

The joyful exaltation of the lovers in the bridal chamber lacks the profound beauty of the first duet. The final chorale, the third verse of Nicolai's hymn, is an admirable harmonization of the same theme.

As in most cantatas, the entire orchestra supports the choral voices. This is a sort of preview of heavenly bliss promised to the faithful who have heard the voice of the Lord.

J.S. Bach, Suite No. 4 in E flat
for Cello Solo, BWV 1010

THE PRELUDE to Suite No. 4 begins as an improvisation on a pedal note. In this case, the note (E-flat) is not held throughout the beginning of the movement; instead it is repeated on the first beat of the first nine measures. It is interesting to observe the bass melody develop once the pedal note has been left. The climax is reached via a sustained C-sharp, and a cadenza follows.

Although the cello suite is Baroque in concept, the Sarabande shows the spirit of the times by a slightly rococco turn of phrase, as well as in some of the harmonic progressions.

The Bourree is one of the few purely instrumental works of Bach which seems to draw upon folk music for its inspiration. Certainly the opening melody of Bourree I appears to be derived from a folk song or folk dance. Bourree II is unusual in that it is in the same key as No. I, and because it is so short.

The closing Gigue is a perpetual motion of sorts, there being only four breaks in the rhythm, during the entire movement. Formally it is interesting because of its primitive three-part form, the opening melody recurring near the end, after a lengthy middle section.

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PROGRAM

FOR THE 35th ANNUAL

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JULY 21-30, 1972

Sandor Salgo, Conductor and Musical Director

FRIDAY, JULY 21

8:30 P.M.....Concert *Sunset Theatre 9th and San Carlos, Carmel*

Brandenburg Concerto No. 1, BWV 1046.....J.S. Bach
Concerto in D minor.....C.P.E. Bach
Malcolm Hamilton, harpsichord, soloist
Magnificat, BWV 243, in D major.....J.S. Bach
Carol Neblett, soprano; Bonnie Hurwood, alto
Leo Goeke, tenor; Douglas Lawrence, bass

SATURDAY, JULY 22

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church 9th and Lincoln, Carmel*

Sonatas for Flute and Harpsichord.....J.S. Bach
Louise di Tullio, flute; Malcolm Hamilton, harpsichord

3:00 P.M.....Lecture (Free) *Parish Hall, All Saints' Episcopal Church*

"Bach's B minor Mass after 200 Years – a Performance Legacy"
Raymond Kendall, Lecturer

8:30 P.M.....Concert *Sunset Theatre*

Brandenburg Concerto No. 4, BWV 1049.....J.S. Bach
Christiane Edinger, violin
Roberta and Colin Sterne, recorders
Concerto for piano, K. 491, in C minor.....W.A. Mozart
Patricia Michaelian, soloist
Concert arias for soprano and orchestra.....Mozart
Bella mia fiamma, K. 528
Ch'io mi scordi di te, K. 505
Carol Neblett, soprano
Patricia Michaelian, piano
Symphony No. 67, in F major.....Joseph Haydn

SUNDAY, JULY 23

2:30 P.M.....Concert *Sunset Theatre*

MASS IN B MINOR
J.S. Bach
Carol Neblett, soprano; Bonnie Hurwood, alto
Leo Goeke, tenor; Douglas Lawrence, bass
Festival Chorus and Orchestra

MONDAY, JULY 24

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Julian White, piano; Douglas Davis, cello

3:00 P.M.....Recital *Bethlehem Lutheran Church 800 Cass Street, Monterey*

Kenneth Ahrens, organ

8:30 P.M.....Concert *Sunset Theatre*

Triple Concerto, BWV 1044, in A minor.....J.S. Bach
Louise di Tullio, flute; Rosemary Waller, violin
Malcolm Hamilton, harpsichord
Salve Regina.....Domenico Scarlatti
Bonnie Hurwood, alto
Concerto for cello in C major.....Haydn
Douglas Davis, soloist
Cantata, "Gottes Zeit," BWV 106.....J.S. Bach
Bonnie Hurwood, alto; Leo Goeke, tenor
Douglas Lawrence, bass

TUESDAY, JULY 25

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Carol Neblett, soprano; Douglas Lawrence, bass
Douglas Davis, cello; Darlene Lawrence, piano

3:00 P.M.....Youth Concert *Sunset Theatre*

8:30 P.M.....Concert *Sunset Theatre*

Cantata, "Du Hirte Israel," BWV 104.....J.S. Bach
Leo Goeke, tenor; Douglas Lawrence, bass
Festival Chorale
Concerto for violin, K. 216, in G major.....W.A. Mozart
Christiane Edinger, soloist
Concerto for piccolo in A minor.....Vivaldi
Louise di Tullio, soloist
Prelude and Fugue, BWV 883, in F sharp minor.....J.S. Bach
From the Well-Tempered Clavier, Book II
Partita No. 1, BWV 825, in B flat major.....J.S. Bach
Patricia Michaelian, piano

WEDNESDAY, JULY 26

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Sonatas by J.S. Bach
Christiane Edinger, violin; Malcolm Hamilton, harpsichord

3:00 P.M.....Lecture (Free) *Parish Hall, All Saints' Episcopal Church*

Lecturer and subject to be announced

10:00 P.M.....Founders' Memorial Concert *Carmel Mission Basilica*

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Deutsches Magnificat.....Schuetz
Canzon.....Giovanni Gabrieli
Symphonia Sacra, "Saul, Saul".....Schuetz
Motet, "Buccinate in neomenia tuba".....Giovanni Gabrieli
Psalm, "Warum toben die Heiden".....Schuetz
Psalm, "Laetatus sum.....Claudio Monteverdi

THURSDAY, JULY 27

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

A program with Renaissance and Baroque Instruments
Roberta and Colin Sterne
Glenna DeWeese, alto

3:00 P.M.....Symposium (Free) *Parish Hall, All Saints' Episcopal Church*

Speakers and subject to be announced

8:30 P.M.....Concert *Sunset Theatre*

THE BAROQUE AND ITS HEIRS
La Battaglia, for brass instruments.....Heinrich Biber
"Aus tiefer Noth".....Mendelssohn
Petite Symphonie Concertante.....Frank Martin
Malcolm Hamilton, harpsichordist
Julian White, piano; Beverly Bellows, harp
Cantata, "Wachet auf,' BWV 140.....J.S. Bach
Mary-Esther Nicola, soprano; Leo Goeke, tenor
Douglas Lawrence, bass

FRIDAY, JULY 28

11:00 A.M.....Recital *Location to be announced*

Baroque Chamber Music Ensembles and Soloists

8:30 P.M.....Concert *Sunset Theatre*

Repeat of Program of July 21

SATURDAY, JULY 29

11:00 A.M.....Recital *Parish Hall, All Saints' Episcopal Church*

Louise di Tullio, flute; Malcolm Hamilton, harpsichord
Sonatas for flute and harpsichord by J.S. Bach

3:00 P.M.....Lecture (Free) *Parish Hall, All Saints' Episcopal Church*

"Bach's B minor Mass after 200 Years -- A Performance Legacy"
Raymond Kendall, Lecturer

8:30 P.M.....Concert *Sunset Theatre*

Repeat of Program of July 22

SUNDAY, JULY 30

2:30 P.M.....Concert *Sunset Theatre*

MASS IN B MINOR
J.S. Bach
Repeat of Program of July 23

Program and artists subject to change

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